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WINIFRED CHRISTIE

Pianist

New York Recital, Tuesday Evening, January 21, at Town Hall

KIRSTEN FLAGSTAD and EUGENE ORMANDY,
soloist and conductor at a recent appearance with the Minneapolis Symphony Orchestra in Minneapolis.

GEORGES MIQUELLE,
cellist, was a recent soloist with the NBC Music Guild over a National Broadcasting Company network. He played the Debussy and Locatelli sonatas. (Harold Wagner photo).

EIDÉ NORÉNA,
soprano of the Metropolitan Opera, will give a recital at Town Hall, New York, on January 12. Pierre Luboshutz is to be at the piano. (Photo by André, Paris.)

CHARLES WAKEFIELD CADMAN,
appeared with his Chicago vocal quartet in a program of his works in ten states this fall. He goes on tour again in late February and March, and in addition will appear with two orchestras in his own composition, Dark Dancers of the Mardi Gras. Dr. Cadman was heard in recital at San Francisco on January 9 with Sylvia Cortesi, violinist, and as part of his program presented his sonata in G for violin and piano. The composer may give several concerts in late June or early July in Honolulu.

ALBERT STOESSEL,
conductor of the Oratorio Society of New York, on a visit to the Carnegie home on Fifth Avenue poses with the Howard Russel Butler portrait of the founder of Carnegie Hall. In honor of the 100th anniversary of Mr. Carnegie's birth, the Oratorio Society dedicated its Yuletide performance of The Messiah to his memory. Mr. Carnegie was president of the society from 1888 until 1918. (Alfred A. Cohn photo.)

EUGENIA BUXTON,
pianist, will make her New York debut in a recital at Town Hall on January 12. Among her previous appearances, Miss Buxton has been soloist twice with the Minneapolis Symphony Orchestra, once under Verbrugghen and once under Ormandy. On a recent trip to Finland she "discovered" the Heino Kaski work, Vuorenpeikkojen Iltasoitto (Mountain Trolls at Evening Play), which is one of the numbers of her New York recital tomorrow. In April, 1935, Miss Buxton played at the National Federation of Music Clubs convention at Philadelphia. She was the winner of the Southern District and was awarded second place in the national competition. (Photo by Ben Pinchot).

L. E. BEHYMER,
impresario of Los Angeles and southern California, celebrated his Golden Wedding Anniversary with Mrs. Behymer on January 3. (Photo by Murillo.)

ALVA FEDDE,
soprano and poet, has been heard throughout the country in the characterization of her poem, Messengers of Peace. Since the release of this poem in Boston in October she has appeared in ten states. On October 6 Mrs. Fedde was the guest of honor with Ben Lucien Burman, author of Steamboat Round the Bend, at the Pen Women League in Greenwich, Conn. (Photo by E. F. Foley.)

GIOVANNI MARTINELLI
was greeted by Mrs. A. A. Silberberg, chairman of the "Hadassah" Opera Committee and Mrs. Nathan D. Perlman, president of the New York Chapter of the "Hadassah" when he arrived in New York from a nation-wide concert tour. Mr. Martinelli will sing the leading role in the benefit performance of La Juive to be given on January 11 at the Metropolitan Opera.

(See Inside Back Cover for Additional News Pictures)

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Philadelphia Scene of Annual Meeting by Nation's Teachers

Fifty-seventh Convention of M. T. N. A. Brings Series of Lectures, Forums and Recitals in Which Eminent Figures Participate—National Association of Schools of Music Holds Joint Sessions

PHILADELPHIA.—The Music Teachers National Association, which held its fifty-seventh meeting in Philadelphia during Christmas week, heard the first of the concerts presented for the organization on December 28. The program was given in the Rose Room of the Bellevue-Stratford by George F. Boyle, pianist, and Sascha Jacobinoff, violinist, in a sonata for these two instruments by Mr. Boyle; Marie Stone Langston, contralto, who included songs by Philadelphia composers; and Mary Miller Mount and Elizabeth Gest, two-piano team, playing among their offerings Miss Gest's Morris Dance. The National Association of Schools of Music also met in Philadelphia in the same week and a joint session marked December 31.

The opening session of the convention took place the following day at the Bellevue-Stratford. Speakers were Dr. Nikolai Sokoloff, director of the WPA undertaking for the benefit of unemployed musicians; Mrs. William Arms Fisher, president of the Choral and Festival Alliance; Mrs. Alice W. Mills, assistant professor of speech in Mount Holyoke College; Prof. C. Wilbur Ufford of the Physics department of Allegheny College; Mrs. H. H. A. Beach, composer and pianist; and Mrs. Frances E. Clark. Grete Stueckgold, soprano, and Charles Hackett, tenor of the Metropolitan Opera, sang, and Evelyn Swarthout, pianist, and Alice Ehlers, harpsichordist, offered instrumental numbers. A talk, with piano illustrations, on old English music, was given by Marion Keighley Snowden.

LECTURES AND CONCERTS A FEATURE

Over the week-end, lectures and concerts were scheduled. Laura C. Bolton lectured on Rhythm in the Jungle, and, in the Irvine Auditorium, a program of organ and choral music brought Arthur W. Howes, Jr., organist and choirmaster of St. Paul's Church, and the Choral Club of the Musical Art Society of Camden, N. J., directed by Henry S. Fry. Presiding was Harry C. Banks, Jr., organist of Girard College and dean of the Pennsylvania Chapter of the American Guild of Organists.

Several lectures and recitals marked December 30, and in the evening a dinner was given in the Bellevue-Stratford ballroom. Rudolph Ganz was the toastmaster, introduced by Frederic B. Stiven, president of the Music Teachers Association. Roy Dickinson Welch of Princeton University spoke on The Musician and Society. A musical program was performed by the Dorothy Johnstone-Baseler harp ensemble and by a vocal quartet whose members are Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Bernard Poland, tenor; and Edward Rhein, baritone. Virginia Snyder, pianist, and the harp group accompanied them.

JOINT MEETING OF ORGANIZATIONS

December 31 was the final day of the convention. In the morning there was a joint meeting of the two organizations in convention. Earl V. Moore of the University of Michigan and president-elect of the Music Teachers National Association (succeeding Mr. Stiven) was the presiding official. The American Society of Ancient Instruments (of which Ben Stad is the founder and director) gave a program, and Mrs. H. H. A. Beach played some of her own compositions for piano. Speakers were Russel V. Morgan, director of music of the Cleveland public schools; Ralph Clewell of Western Reserve Academy; Max Schoen of Pittsburgh; Theodore Finney, author of a recent history of music; and James T. Quarles of the University of Missouri.

FORUMS CONDUCTED

In the afternoon two meetings were held. One was an orchestra forum, the other, a theory forum. In charge of the first was George L. Lindsay, director of music education in the Philadelphia public schools and president of the Eastern Music Educators Conference; presiding over the other was Frederick S. Converse, American composer and president of the New England Conservatory of Music. For the orchestra forum, the musical program was presented by the Mastbaum Vocational School Orchestra of Philadelphia. The Zeckwer-Hahn String Quartet of the same city were heard before the theory forum. Speaking before the orchestra forum were N. Lindsay Norden; Hans Kindler; and Ernest LaPrade of the National Broadcasting Company. Those who addressed the theory forum were Rupert Kessler of the University of Illinois; Dr. Hans Weisse; Mr. Converse, and Nancy Campbell of Temple University.

London Has Holiday Events Of Interest and Import

Orchestras Do Classics—Shostakovitch's New Cello Sonata Offered by Piatigorsky—Many Recitals Score Successes

By CÉSAR SAERCHINGER

LONDON.—The Christmas lull has begun in the musical life of London, broken only by the traditional carol concerts and amateur Messiahs which, being beyond Good and Evil, do not engage the critic's pen. The orchestras hibernate for a few weeks and wise soloists know better than to compete with the department stores' annual raid on the public's purse. The B.B.C. alone among concert-giving organizations supplies a certain amount of interesting fare (such as the coming premiere of Igor Markievitch's oratorio Paradise Lost and the recent restoration of Purcell's King Arthur), and takes advantage of the orchestral hiatus with a short season of winter "Proms" starting on New Year's Eve.

ORCHESTRA OFFERINGS

Nevertheless, a few December happenings remain to be recorded. For instance, Furtwängler and his Berliners finished up their visit with a grand popular program at Albert Hall; and the Royal Philharmonic Orchestra, under the direction of Julius Harrison, filled Queens Hall with the help of Jascha Heifetz. In both concerts the Slav element was strong. It was as though the Czech Philharmonic Orchestra on their recent brief visit, had infected the atmosphere, for Smetana's Vltava, usually a rare tid-bit, was played by both visitors and home team and to this the latter added Dvorak's neglected D major symphony (No. 1), charming stuff though rather on the light side and somewhat academic in its development.

Furtwängler, out for sure-fire response, got it with Tschaikowsky's fourth. He also turned out a virtuoso job with Haydn's Surprise Symphony and paid homage to one of Nazidom's major gods, Max Reger, by dusting off that rather futile piece of pre-war impressionism, Der geigende Eremit (after Böcklin's painting).

Heifetz's playing of the Mozart D major concerto was the peak of the "Phil" concert; not only the purity of his tone and style but the new warmth and earnestness which are characteristic of his maturity were admirably adapted to the abiding beauties of this work.

Malcolm Sargent, at the head of the same Philharmonic orchestra, offered the most attractive program of the Courtauld-Sargent series this year. It consisted entirely of rather unfamiliar classics and thoroughly gave the lie to those voluble croakers about our supposedly limited repertoire. Schubert's B flat major symphony, though Haydnish in spots, is yet full of Schubertian loveliness; Weber's clarinet concerto (Reginald Kell, soloist), proved of interest and romantic charm; and Mozart's Serenade for thirteen wind instruments held a world of musical thought, polyphonic ingenuity and purely instrumental fun. A B flat symphony by the English eighteenth century composer Boyce

(*Continued on page 24*)

Monte Carlo's Music Season Does Honor to Saint-Saëns

Orchestra Led by Cooper — American Artists Applauded — Mozart Two-Piano Concerto Played

By SÉBASTIEN JASPARD

MONTE CARLO.—The opening of the music season was effected under Emile Cooper with an interesting program of French music comprising overture to Le Roi d'Ys, by Lalo (Paul Tortelier, cello soloist); symphony in C by Paul Dukas; Rondo Capriccioso by Saint-Saëns (Marcel Reynal, violin soloist) Nocturnes by Debussy and second orchestral suite from Daphnis et Chloé by Ravel (chorus impeccably trained by A. de Sabata). It was a happy success.

ROBERT CASADESUS SOLOIST

The special attraction at the first classical concert conducted by Cooper, was Monsieur and Madame Robert Casadesus in the concerto E flat for two pianos by Mozart, and Three Romantic Waltzes by Chabrier which they played with virtuosity and *brio*.

AMERICAN DUETTISTS ENJOYED

At another concert conducted by M. Cooper, we heard with pleasure, the American duettists Hall Clovis and Eleanor Steele, who gave delightful interpretations of works by Schubert, Brahms, and Negro spirituals by Burleigh. At the same concert Paul Tortelier obtained a conclusive success for his playing of Lalo's cello concerto. In still another classical program Madeleine Grey, French singer, was encored, and at a subsequent French concert, Cooper was appreciated for his elevated presentation of the Fauré Requiem (Leonilde Basi, baritone, Bilhon-Sorret, soprano) and his reading of pieces by Rameau, Pierné, Bizet and Dukas.

SAINT-SAËNS HONORED

The French colony of Monaco gave a veritable gala in honor of the Saint-Saëns centenary, Henri Rabaud conducting. On the program figured Ouverture de Fête (which the celebrated composer dedicated to Prince Albert I, of Monaco, on the occasion of the inauguration of the Oceanographic Museum), symphony in C minor for orchestra, organ and piano (Bonifanti, Dennery, and Caruta, soloists) concerto in G minor for piano (Simone Delbert, soloist) Tarentelle for flute and clarinet (Peyssiès and Arambourou, soloists) Danse Macabre (Marcel Reynal) The Swan (Paul Tortelier) and Marche Heroique for orchestra and chorus. The concert was commented on by Emile Vuillermoz, French critic.

It was literally an apotheosis glorifying Saint-Saëns, the strains of the Marseillaise and the Monaco Hymn adding to the spirit of the occasion. The hall was packed, enthusiasm ran high, and the principal performers—Maitre Rabaud and Mlle. Delbert—received ovations.

Ormandy to Conduct Philadelphians

Minneapolis Leader Appointed as One of Two Regular Conductors of Quaker City Orchestra for Three Years, Following Stokowski's Declining of Similar Contract —Latter Will Devote Part of His Time to Musical Research and Lead Twenty Concerts Next Season

Leopold Stokowski has declined to accept a three years' renewal of his contract as conductor of the Philadelphia Orchestra, according to an announcement made on January 2. A desire to devote more time to musical research was given by the conductor as his reason for making this decision. Mr. Stokowski, in a joint statement with the board of directors of the orchestra, said that he planned to conduct twenty Philadelphia Orchestra programs next season and after that "as many concerts as his research work will permit." He will take the orchestra on a transcontinental tour this season.

Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, has signed a three years' contract with the Philadelphia Orchestra and will become one of its two regular conductors, beginning next fall. At the request of the Philadelphia Orchestra Association, it was announced, the Minneapolis orchestral management has released Mr. Ormandy from his contract in that city. He will, however, complete the present season in Minneapolis, which, in addition to the regular concerts at the Cyrus Northrop Memorial, includes a nation-wide tour at the end of January, the first ever to be made by the organization. He has also offered to conduct the Minneapolis Orchestra as guest during eight weeks next season.

Mr. Stokowski's decision ends a period of twenty-three years' association with the Philadelphia Orchestra as its permanent musical head, this service broken only by a year's sabbatical absence when the conductor had suffered a physical breakdown. The nature of the musical research which he will undertake has not been revealed by the con-

(*Continued on page 13*)

Messiah Performance in Dublin

Soloists Excel—Kolisch Quartet, Myra Hess, Also Hailed

By M. F. LINEHAN

DUBLIN.—Outstanding among recent musical manifestations here was a performance of The Messiah, by the Dublin Philharmonic Society, an energetic corps that moves to the baton of Colonel Brase and J. Turner Huggard. The chorus numbered 200, the orchestra was full and adequate. Magnificently mastered were the various numbers of the work—a work to which Dublin has a remote claim as part proprietor. The soloists, Elsie Griffin (soprano), Mairin Fenning (contralto), W. F. Watt (tenor), and Hooton Mitchell (bass), offered admirable tone quality and musicianly understanding of the texts. All concerned won ovations.

KOLISCH QUARTET APPEARS

The Kolisch String Quartet gave two concerts in one day, under the auspices of the Royal Dublin Society. The matinée performance brought us Mozart, Brahms, and Beethoven; the evening, Schubert, Mozart and Beethoven. Each reading was so excellent it were difficult to express a preference.

OTHER VISITORS

Much enjoyed concerts were also given by Myra Hess (heard to fine effect in Scarlatti, Bach and Beethoven), Lisa Minghetti (violinist), the Budapest Trio, the English Ensemble (Kathleen Long, Rebecca Clarke, Marjorie Hayward, May Mukle) and Ida O'Reilly, the latter sole representative of native talent in the Royal Dublin Society series; and who, accompanied by Claud Briggs, gave a good account of her cello artistry in works by Bach, Huré, Boccherini and Saint-Saëns.

"By Special Permission of the Copyright Owner"

By OTTALIE MARK
Former Supervisor of Music Rights for Electrical Research Products, Inc.

THE technical expression "by special permission of the copyright owner," usually heard over the air on singular occasions or evident on a printed sheet of music, holds little if any signficance for the average person. Yet this intangible association of words covers a multitude of important events and facts and is many times, the impertinent basis for international controversies.

With millions of creative minds all over the world constantly operating actively "brain child" privileges and limitations of protection assume a most important place. Incomprehensible in its nature to a large percentage of the "talented," copyright has become bound up with the artistic and industrial development of our modern age. Scientific progress has drawn into its vortex all branches connected with copyright and left within its whirlpool struggling victims who flounder helplessly in search of protection because of neglect to familiarize themselves with what copyright has to offer.

The ordinary layman often finds himself in a state of much confusion when trying to differentiate between the terms "Patent," "Trade Mark" and "Copyright." Although sometimes there is an overlapping under the three domains of protection, ordinarily the subject matter protected under copyright is quite different.

Musical Copyright, one of the classifications of the subject matter, is quite a study in itself. During the development of the music roll, the phonograph, the radio and the revolutionizing talkies, musical copyright soared into greater realms than ever. Even on an unimportant little ditty it became a matter of great proportion—especially when used in a picture. If musical mechanism were to advance in this highly competitive age, the dictatorial powers of the music copyright owner had to be respected and recognized.

Evolution of Musical Copyright

But aside from its legal status, copyright (and its evolution) is most interesting in its gradual development. To uncover its progress is to bring to light the evolution of a culture of the various nations of the globe. Tracing the birth of musical copyright is to unearth data concerning the advancement in intellectual progress of the world. Man's conception of what it was in ancient years was discovered at the time the earth's face began to be lifted.

Literary copyright antedates musical copyright. There is no apparent reason for it. It is a known fact that the earliest efforts of mankind in music consisted in the elevation and depression of the voice long before man created the ideas for written work. Perhaps, music being a recreation enjoyed by young and old, poor and rich, educated or ignorant, was a common heritage and therefore needed no rules or regulations for distribution or protection. Whereas the art of writing demanded property rights because the literary arts were the accomplishments and achievements of a small, educated priesthood in early times.

For thousands of years, ever since the beginning of music (if there ever was a beginning) the creator of the science of sounds produced by the human singing voice stood in danger of having his creation pirated. As the physiology of music was not a tangible object, the need for protection was never considered. But when society began to be organized and a man valued his property rights such as his home or his cow, he began to look forward to claiming everything that was rightfully his.

The ancients were obviously oblivious to the fact that there was such a thing as copyright. The recording of the entire literature of Greece, Rome and the Middle Ages was completed without any consideration of the author. The monks copied Virgil's Aeneid thousands of times without any worry about remunerating the original creator or his heirs. Use of church songs in pagan countries was made and its multiplication carried on with the same indifference to the author.

But among the Egyptians where the caste system prevailed there was a social strata which classified the songs used by the various castes which helped them retain individual recognition. This sort of "theme song" which each caste adopted, had protection similar to the theme songs used in our modern pictures.

The Hebrews also had their own holiday Temple songs and regarded the exclusive singing rights as a traditional possession.

The most peculiar form of "copyright suggestion" is found among the Greek Bards, the Irish Harpists and the Norse and Germanic singers, all of whom transmitted their song by word or mouth from memory. Their reward, if one interprets the research findings correctly, seems to have been the loss of eyesight. It has been suggested that perhaps this queer mark of identification for the talented person was placed on the individual so as to prevent his straying from his particular tribe.

The Homeric poems from classic times are today the most important poetical works existing. Their picture is the earliest manifestation of civilization from which the civilization of today derives. They preserve in literary form our earliest knowledge of man in Europe and give our clearest complete view of our remote ancestors. The life which these poems reflect is that of nearly thirty centuries ago, and they have brought down a record of this life in unbroken literary tradition to the present day. Yet the blind Homer, singing his Iliad, does not vouchsafe us any information as to the status of authors in his day.

Other Early Customs

But a diligent search reveals the fact that there is some mention made in Roman literature of the sale of playright by the dramatic authors. Rome also had booksellers who sold copies of poems written out by slaves who seem to have been protected by some kind of "Trade Courtesy."

We find that Horace, a Roman poet, born near Venusia, a town of Southern Italy in 65 B.C. who at the age of eighteen went to Athens to complete his studies, complained bitterly that the Sosius Brothers (who were his publishers) took all the gold while he only received publicity and fame.

Martial, a Latin epigrammatist, born in Bilbilis, Spain in 43 A.D. (whose poems which consisted of about 15,000 pieces) went to Rome when about twenty years of age and we find that he names certain booksellers who had specific poems of his for sale.

It was not until the sixth century that the seed of copyright took root. A Roman Gaius, probably of the second century, held that where an artist has painted upon a tabula, his was the superior right. In the famous Corpus Juris of Justinian (565 A.D.) we find that this opinion was adopted by Tribonion, chief editor of the code. This Roman edict is recognized as akin to our own copyright.

The savages had their conception of what music copyright was and in their own primitive way, respected it. The poet in those times, usually one fortunate enough to belong to the popular Australian or African tribes, was recognized as the owner of his song and usually received handsome gifts in payment. In the Islands of the South Seas, the rights of the composer were fully recognized and he was permitted to sing only his own songs confined to the great musical festivals. In those days wealth was important and from a social point of view the composer received much flattery and reward but less respect for his accomplishments.

The American Indians had a higher esteem for "talent." Their bards received more respect besides adequate compensation for creations—amongst which too, we find the "theme song." There was the song for the woman who worked in the garden; the song of the man in war; and the song of identification which the private organization had which is so similar to the programs we hear over the air today sponsored by our modern large business organizations. The Indian tribes recognized and respected individual ownership and no one thought of singing a song that another had created unless he paid for it or received "permission of the owner." Instructions covering the performance of a song usually were stipulated in the sale of a song by one tribe to another, and from all indications the Indians took their music seriously. This primitive form of copyrght must have indeed helped to keep order and peace in the rules and regulation of that time.

During the Middle Ages, the monasteries became the center of education and learning. This was the work-shop of the monkist copyists and we find that the chief scribe had a publishing staff working for him. Music was much in demand then and necessary to church ceremonies. Works emanating from the religious bodies, schools or from Universities usually had ownership claims vested in such institutions.

The first record of a copyright case that we have in the Middle Ages is that of St. Columba and Finnian. The latter, ancient master and teacher, claimed that his pupil found means to make a clandestine copy of the Abbot's Psalter. The case being the first of its kind proved interesting. The Judgment rendered by King Dermatt in the Halls of Taro—"To every cow her calf" indicates that in those early centuries, there was a sense of copyright.

The privilege of copying in those times became the basis of an exchange of copies or of a commercial charge. George Putnam, in Books and Their Makers in the Middle Ages, traces in detail the fact that the basis of a publishing and bookselling code was made when monks from other monasteries came to a noted *scriptorim* where a specially authentic or valuable manuscript could be copied.

Invention of Printing

There was no risk attached to the creation and publicizing of artistic work before Gutenberg's invention of printing in 1451. But with the introduction of this revolutionizing contrivance, the entire situation became chaotic for the author and the question of protection of literary property resolved itself into a most important issue.

At first "privileges" were granted to the printers and perhaps to an author who apparently had influence at Court. In England, the kings, at their royal pleasure granted or withdrew these special privileges from printers, authors or certain individuals. This favorite method of bestowing printing privileges lasted until 1556, when the Stationer's Company was organized by Philip and Mary as a corporation with monopoly rights over all printing in the English Kingdom. Music printing, starting in Germany and in Switzerland, already spread its influence over Italy and France and reached a high peak in the English Kingdom. Although the main reason for the formation of the Stationer's Company was to control the press, music rights became one of the divisions protected under the Parliamentary control.

The opening years of the eighteenth century revealed great and talented men who brought bright prestige to the artistic professions. And it was about this time that the booksellers petitioned Parliament for protection against infringements. That plea resulted in the famous Statute of Anne in the year 1710, which is the basis of copyright.

It took the English law close to three quarters of a century after that, to make clear the fact that copyright was a right of the author rather than that of the publisher or bookseller. The established rights of the author in the famous Donaldson v. Beckett case in 1774 became the solid foundation of copyright for America.

American Aspects

Conditions in America among early settlers were not of the best. There were many brilliant writers who enjoyed no protection at all during the eighteenth century. However, slowly America began to make important strides in the adoption of copyright laws. Our copyright legislation dates back to the year 1783 when Connecticut enacted the first copyright law. The first Federal copyright act dates from the year 1790. But it took Congress over one hundred years to extend copyright protection in the United States to foreign authors. In the year 1891, foreign authors took first advantage of the International Law of that year. Meanwhile countries of Europe, in the year 1887, evolved the International Copyright Convention which provided for the establishment of the International Copyright Union. There are now twenty-eight countries of the world belonging to this union, but the United States has refused to join because of certain reasons, which are far too important to discuss briefly.

In 1909, Theodore Roosevelt, chief executive of the nation of that time, took cognizance of the fact that mechanical music came to stay and in that year decided to put into effect the mechanical law.

There is no question that much confusion and inconsistency in our copyright law exist at the present time. Many heated disputes are forever bubbling over proposals submitted to Washington on the copyright issue today. It is hard to predict what might happen.

Yet the creative work goes on unhampered. The artist who perpetuates his talent in music, the author who writes books, they generally know little if anything of copyright. Very seldom do you find the lone author or composer fighting for his rights. They usually are so happy to have their works published that the copyright issue becomes a secondary matter.

And perhaps thousands of years from today, when the earth's face will again be lifted, a clever commentator might classify this age as "primitive." Who can tell?

Symphony and Chamber Music Resumed Weekly in Florence

Gui and Spelman to Conduct—Italy Puts Ban on Works from "Sanctionist" Countries

FLORENCE.—It is welcome news that the annual series of weekly symphonic concerts at the Communal Theatre and the series of chamber music seances in the beautiful *Sala Bianca* (Palazzo Pitti) will be held as usual and begin respectively December 28 and 29.

The concerts of the Florence Symphony Orchestra will this season (its eighth) be sixteen in number and directed by Vittorio Gui, who has for years so ably trained and conducted this "stabile orchestra," the original foundation of which owed much to American music-lovers in Florence, conspicuous among whom were Mr. and Mrs. Spalding (parents of Albert Spalding, violinist) and Timothy Mather Spelman. Maestro Gui will have the collaboration of Maestro Ferdinando Previtali, while among guest conductors from other cities and lands are Adriano Lualdi, Antonio Guarnieri, Fritz Reiner, Bruno Walter (and it is hoped) Dobrowen and Knappertsbusch. Noted Italian conductors and many soloists will also officiate.

Amici della Musica

This society is to give sixteen subscription chamber-music concerts during the season, and although arrangements are not yet fully made, the Lener Quartet, Principe Quartet, Kolisch Quartet, Pozniak Trio, Bormioli-Semprini Duo, Borgatti-Bargianski Duo, the chamber orchestra (under Gui) the Harmony Comedians, and Marian Anderson, are assured attractions. The list will in all probability be augmented by pianists Gorini, Fischer, Gieseking, and Orloff, violinist Giorgio Ciompi, and cellist Bonucci.

Special Program Conditions

Plans and programs which were earlier in preparation or under consideration—in view of the latest dispositions which, in consequence of the reaction to the sanctions imposed upon Italy, have banned the music and musicians of sanctionist countries—had to be reconsidered and revised, slight exceptions being made in favor of France in deference to what has been held as a more friendly attitude than that manifested by the other countries concerned. This means that the forthcoming programs are to be composed chiefly of Italian, German, or Austrian music, and feature composers and performers of those lands.

DOROTHY NEVILE LEES.

Mannheimer Heard in England

LONDON.—Frank Mannheimer's December engagements in England included two appearances in London, besides recitals which the pianist gave at Newbury and Northwood.

R. P.

Rodzinski Presents American Premiere of New Symphony by Vaughan Williams

Cleveland Orchestra Heard in Brahms Double Concerto With Resident Soloists—Szigeti Recital Shows High Art—Paderewski Honored in Concert

CLEVELAND, O.—Far from experiencing the customary holiday lull as far as music is concerned, it was the good fortune of Cleveland's music colony to be offered an unusual quantity of highly interesting events. Dr. Rodzinski, ever alert to musical highlights, has presented the American premiere of the latest creation from the pen of the British composer, Vaughan Williams: his F minor symphony, first performed by Adrian Boult in London last April. The composer employs a thematic scheme which served many an illustrious composer in the past (viz., the B-A-C-H motto) and manipulates his subject into music of impressive character and nobility of utterance. Dr. Rodzinski was fortunate in realizing all the musical possibilities of this extremely difficult score and in giving it a magnificent reading. Mozart's Marriage of Figaro supplied the overture to this fine program, which also offered the Brahms violin and cello concerto with Josef Fuchs, concertmaster, and Victor de Gomez, principal cellist of the orchestra, in the solo parts. Both gentlemen availed themselves creditably of their duties, although the cello part is awkward and ungrateful, the violinist seemingly demanding all the honors. Conductor and orchestra united their finest efforts to make the performance a brilliant one. The Tannhäuser Overture brought the concert to a stirring climax.

The day after Christmas lured throngs to Severance Hall in spite of tempestuous weather conditions which nearly paralyzed all city traffic. The magnet was of course Wagner, who, however, shared his program with Tschaikowsky and his fifth symphony in the performance of which Rodzinski and the orchestra excelled. The Wagner half consisted of Siegfried's Rhine Journey, prelude and Liebestod from Tristan and Isolde and the Meistersinger prelude. Needless to say the audience was enraptured and in high spirits.

SZIGETI FÊTED

Violinistic art in its highest perfection was offered by that master of the bow, Joseph Szigeti, at Masonic Hall in a program which abounded in thrills for the musicians as well as the music lover. What a revelation was the Kreutzer Sonata. And how genuinely Mozartian in concept and flavor was that gem of the master's concerti, the D major. How Szigeti catches the moods of the masters and reveals the essence of their genius. Delightful, too, was his choice of program; for in his last group he offered for the most part novelties to a Cleveland audience. Scriabin's etude in thirds, which had to be repeated for its dazzling virtuosity; Stravinsky's Danse Russe from Petrouchka and the artist's own arrangement of some Hungarian Folk Tunes by Bela Bartok, which, by the way, were the first authentic Hungarian tunes this reviewer encountered when traveling in the Hungarian prairies. Szigeti was vociferously recalled to the stage and added six encores to his printed list. Although he had appeared repeatedly with the Cleveland Orchestra, it was his first recital in this city. Perfect cooperation was tendered the artist by his accompanist, Nikita de Magaloff, who played everything but the concerto from memory, and achieved remarkable results in ensemble work.

HOMAGE TO PADEREWSKI

Paying tribute to Paderewski in honor of his seventy-fifth birthday, the various Polish societies of the city united their efforts in presenting the Cleveland Orchestra under the baton of Artur Rodzinski in an all-Polish program with the cooperation of the pianist, Wiktor Labunski, now resident at Memphis, Tenn., where he heads an important music school. He was heard in a splendid performance of Paderewski's Polish Fantasy for piano and orchestra; Felix Eyle, assistant concertmaster of the orchestra, played a group of pieces by Szymanowski and Zarzycki, and the orchestra was heard in Moniuszko's overture to Halka. Beside other speeches, a cablegram from Paderewski was read to the audience.

At the Cleveland Museum of Art, Arthur Quimby lectured on the subject The American Scene in Music Composition, with piano and phonograph record illustrations, following his regular organ program.

The Federal Music Project, under the caption of WPA, is being organized in the city, with J. Noble Richards acting as chief supervisor of the project. Assisting him in an administrative capacity is Edwin Bottle, organist and choir director of the Church of the Master. Several units have been assembled and are employed in bringing good music to various community centres. A symphony orchestra of forty members under Rudolf Schuller; a string quartet and concert ensemble, have been heard to advantage.

R. H. W.

Mannes Opens Eighteenth Season of Museum Concerts

The eighteenth season of free symphony concerts conducted by David Mannes was inaugurated at the Metropolitan Museum of Art, New York, on January 4, in a program presenting works of Glinka, Franck, Bach, Wagner and Enesco. The Bach number (Brandenburg concerto No. 5) had for soloists V. Ernst Wolff, harpsichord; J. Henri Bove, flute; and Michael Rosenker, violin. The harpsichord used is a modern instrument, made in Munich especially for Dr. Wolff. The second concert takes place tonight (January 11), with music listed by Lalo, Brahms, Bach-Wheaton (the choralе-prelude In Direct Need I Call to Thee), Wolf and Borodin. These concerts are scheduled for each Saturday night in January, and the third and fourth events also present compositions from the standard repertoire. A second series takes place on Saturday evenings in March. The concerts are made possible through a contribution from the Davison Fund, Inc., founded by John D. Rockefeller, Jr.

MARY LOUISE CURTIS BOK, founder and president of the Curtis Institute of Music, was decorated with the Knight's Cross, First Class, Austrian Order of Merit by the Federal President of Austria through the Austrian Minister to the United States, His Excellency The Hon. Edgar L. G. Prochnik, on December 30, 1935, at the Austrian Legation, Washington, D. C. Mme. Prochnik gave a luncheon at the Legation in Mrs. Bok's honor. In 1931 Mrs. Bok was decorated by the Polish Government with the Order of Polonia Restituta. In June, 1932, the University of Pennsylvania conferred upon her the honorary degree of Doctor of Humane Letters, and in June, 1934, she received the honorary degree of Doctor of Music from Williams College. She was the Philadelphia woman to receive the Gimbel Award last winter. (Photo by Albert Petersen.)

Mason and Dubensky Works Given Boston Hearings by Sevitzky

Peoples Symphony Orchestra Program Introduces Jeanne Behrend and Alexander Kelberine in Bach Two-Piano Number—Beveridge Webster Plays Brahms Concerto Under Koussevitzky

BOSTON.—The fourth concert of the Peoples Symphony Orchestra (Fabien Sevitzky, conductor) was given in Jordan Hall on December 29. Mr. Sevitzky is tireless in the search for American compositions to present at these concerts. As a rule he eschews the ultra-modern works in favor of examples with less alarming exterior. Part of the interest that any conductor arouses is his personal taste as shown in programs. Thus at the Peoples Symphony Orchestra concerts we hear music that is rarely performed. There were two more or less conventional works on the program of this particular concert: one a suite by Daniel Gregory Mason based on English folk songs, the other an anniversary piece in honor of Mark Twain, called Tom Sawyer, by Arcady Dubensky.

Mr. Mason's composition is solidly constructed, thoroughly worked out in varied fashion on the simple basis of the English folk tunes that evidently appealed to the composer so that he wanted to embed them in a more pretentious setting. The work pleased the audience, and Mr. Mason was in the hall to acknowledge the applause. Mr. Sevitzky read it with authority and precision. Mr. Dubensky's compliment to Mark Twain was also well played. Both compositions were given for the first time in Boston.

Mr. Sevitzky also introduced two soloists in the Bach concerto in C minor for two pianos (really harpsichords, of course) and strings. These were Jeanne Behrend and Alexander Kelberine, both of whom came on directly from Philadelphia where they had played the Poulenc concerto. Especially in the *adagio*, they showed themselves to be performers of taste and competence. The performance by the men of the Peoples Orchestra was capable. Mr. Sevitzky devoted the last part of his program to Wagner, where he particularly excelled in interpreting the music with finesse.

The second concert of the Boston Symphony Orchestra's Monday evening series was given in Symphony Hall on December 30. The occasion served to introduce Beveridge Webster in the second piano concerto of Brahms. He gave a truly poetic performance of the Brahms concerto, a work of which he seemed to have an intimate knowledge. It is not a concerto which provides tremendous opportunity for the soloist to stun his audience with the brilliance of his playing. Rather it requires subtler and more enduring qualities of artistry, which Mr. Webster certainly possessed. One would like the opportunity of hearing him again with the orchestra or in a recital.

Mr. Koussevitzky also played the Taneieff symphony again, which was so favorably received at one of the regular pairs of concerts. The symphony does not disappoint on a second hearing. Its qualities of sonority, workmanship and emotional exaltation do not pall. One can perceive passages which would not wear well if the symphony were frequently performed. But the neglect in which it was left by conductors for so long seems regrettable, especially when one considers the solemn industry with which the lesser Germanic symphonies are played.

A second hearing of the Roussel fourth symphony at the Saturday night concert of the Boston Orchestra also confirmed us in our opinion of the importance of this modern work. It is more concise than the composer's third symphony. Moreover it is a work that would repay study, and yet is not a merely formal piece of construction.

The regular concert of January 3 brought forward Prokofieff's delightful Classical Symphony, Stravinsky's Sacre du Printemps and the second symphony of Brahms—altogether a stimulating program. In addition it was brilliantly performed, with the requisite clarity and precision in the Prokofieff, the rhythmic strength and ferocity in the Stravinsky and lyric grace in the Brahms. Mr. Koussevitzky and the orchestra are at the top of mid-season form. We still find it an absorbing work, as vital and exhilarating as ever. In the realm of music of barbaric emotional appeal the Sacre has no rival except Prokofieff's Scythian Suite. A. W. W.

Maier and Pattison to Appear

Guy Maier and Lee Pattison will be the assisting artists at the second Sunday Salon of the New York Chamber Music Society to be given in the grand ballroom of the Hotel Plaza, New York, January 12. With Carolyn Beebe, founder and pianist of the organization, they are to play Bach's C major concerto for three pianos and string quintet.

Enid Szantho Sings in Minneapolis

Viennese Contralto Appears in Recital and as Symphonic Soloist—Ormandy Conducts Christmas Program

MINNEAPOLIS, MINN.—Enid Szantho, contralto of the Vienna State Opera, gave the second concert of the University of Minnesota Artists Course on December 18 in Northrop Auditorium. The program contained songs of Handel, Schubert, Wolf, Brahms, Strauss, Hubay, Zador, Cyril Scott, MacDowell and Coates. Madame Szantho is a distinguished singer of dramatic songs. Her voice and style fit admirably the depths of songs like Immer leiser wird mein Schlummer of Brahms, and because of this there was a tendency to overload the program with songs of this type. Szeretném itt hagyni by Hubay and Emlék by Zador were sung with a brighter sense of spontaneity. The songs in English were excellent examples of faultless diction—as was the entire program. The singer achieved instant success with the large audience. Paul Ulanowsky at the piano furnished sensitive accompaniments.

The University Singers of the University of Minnesota under the direction of Earle G. Killeen gave the annual concert of Christmas Carols on December 19 in Northrop Auditorium. The songs were Scandinavian this year; several being sung in Norwegian and Swedish. The Collegium Musicum under the direction of Abe Pepinsky assisted with Grieg's suite Sigurd Jorsalfar and Järnefelt's Serenade.

SYMPHONY CONCERTS

The sixth symphony concert of the Minneapolis Symphony Orchestra December 20, featured Enid Szantho as soloist. Her songs with orchestra brought out a greater dignity, a higher nobility in her art; this was particularly true of the Waltraute Narrative from Götterdämmerung. Songs by Handel, Wagner, and Strauss increased the favorable impression made at the recital two days earlier. The Brahms second symphony was the main work on the program. Eugene Ormandy, master craftsman in the art of conducting, has a peculiar and penetrating affinity for the master craftsman of composers, and gave a magnificent reading of this great Brahms' work. The Pastoral Symphony from The Messiah, choral-prelude by Bach, (Wir glauben all' an einen Gott) orchestrated by Herman Boessenroth, and Chadwick's Symphonic Poem Noel completed the program.

The sixth Sunday concert of the Minneapolis Symphony Orchestra, December 22, was labelled Christmas Program. March of the Toys from Babes in Toyland by Herbert, a lighted Christmas tree at one side of the stage, and the overture to Hänsel and Gretel had special holiday significance. Dvorak's symphony No. 5, four of the characteristic folksong setting of Percy Grainger, Liadow's The Music Box, The Irish Washerwoman by Sowerby and a fantasy of airs from Faust by Gounod completed the program. Ormandy was in brilliant mood and gave an afternoon of surpassing freshness, of tonal happiness.

RESIDENT VIOLINIST HEARD

The seventh Sunday concert of the Minneapolis Symphony Orchestra, December 29, presented as soloist, Harold Ayres, concertmaster, who was heard in Mendelssohn's concert for violin. The melodic parts were given with admirable quality of tone and clear phrasing, the *bravura* passages somewhat lacked dash and vitality. Mr. Ormandy presented suite No. 2 from L'Arlesienne by Bizet and repeated by request his own arrangement of five Kreisler numbers and Enesco's Roumanian Rhapsody No. 1. The concert opened with Weber's overture to Euranthe. Again was the conductor in a virtuoso fever and the various numbers flashed past with glowing brilliance; flickering here, sparkling there—a delightful program with the sombre, the sad exorcised as an evil spirit by jolly humor. E. G. K.

R. D. Saunders New Musical Courier Los Angeles Correspondent

Richard Drake Saunders has been appointed corespondent to the Musical Courier in Los Angeles to succeed Raymond Mitchell, who has resigned on account of ill health. Mr. Saunders is the music critic of the Hollywood Citizen-News in Hollywood, and his reports of Los Angeles events will appear each week in the Musical Courier.

GENIE CLAIR [SMITH]

CONTRALTO

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Philadelphia Orchestra Concerts Introduce New Poulenc Concerto

Work for Two Pianos Has American Premiere Under Stokowski's Baton—Concert for Youth Includes Chorale and Jazz Fugue by Morton Gould

PHILADELPHIA.—The Philadelphia Orchestra concerts of December 27 and 28 (Leopold Stokowski conducting), marked another peak of performance. This organization under Mr. Stokowski has made a virtual mountain-range of peaks in the performances of this past fall. His work with this matchless organization has been superb and has raised it to the high place it now holds. It is gratifying to know that, though he will not be its regular leader in 1936-7, he will be here for part of the season. It would be difficult to find a more satisfactory director than Mr. Ormandy, who is familiar to Philadelphia audiences as guest conductor.

The program for the concerts of December 27 and 28 was an extremely interesting one, opening with the César Franck D minor symphony, beautifully read and played. After the intermission came the first American performance of Poulenc's concerto in D minor for two pianos and orchestra. The soloists were Jeanne Behrend and Alexander Kelberine. Although the concerto is not weighty, either musically or emotionally, it is definitely interesting and entertaining. The two soloists gave it a splendid exposition, as to technical and interpretative demands, while their ensemble was excellent. Different as the two artists are, they yet combined to give an enjoyable execution of the work. Mr. Kelberine has a full vibrant, opulent tone and emotion in his work, while Miss Behrend does exquisite playing. They were cordially received by the audience, and obliged to return many times to acknowledge the applause.

Following this came Debussy's L'Apres-midi d'un Faune, played with inimitable delicacy and atmospheric beauty. Mr. Stokowski has long been noted for his interpretation of Debussy, and this only added to the laurels.

The final number on the regular program was the brilliant Fete-Dieu a Seville. Then came two extra numbers—Mr. Stokowski's own free transcriptions of Two Ancient Liturgical Melodies. They were like the old Plain Song, and proved extremely effective. Another extra was added—Mr. Stokowski's transcription of a sad piano work of Shostakovitch.

CONCERT FOR YOUTH

In spite of one of the most inclement nights of the season, there was a full house for the Youth Concert given by the Philadelphia Orchestra (Leopold Stokowski conducting, on January 2). As usual, it was informal. Mr. Stokowski spoke of the influences in Russia which should be known in order to appreciate the Russian music. But before playing the magnificent Tschaikowsky fifth symphony in E minor, he turned around and ordered the doors opened to admit those outside. The young listeners gave careful and breathless attention while it was being played and expressed decided approval at the close. After a short intermission, a Chorale and Fugue in Jazz by Morton Gould, a twenty-two year old native New Yorker, was presented, following remarks by Mr. Stokowski regarding the widespread influence of jazz. The work was interesting although frankly funny at times, and no doubt meant to be. The composer was present and was recalled numerous times.

The songs sung by the audience were Marseillaise, Schubert's Serenade, On the Road to Mandalay, Funiculi-Funicula, and the round, Scotland's Burning. The usual banter between conductor and audience took place, to the mutual enjoyment of both.

The orchestra played Sibelius' Finlandia, with the audience joining in the performance by singing when the melody came which has been taken as the Youth Song.

After another intermission, Stravinsky's Sacre du Printemps was danced by Mary Binney Montgomery and her Dance Group, with the orchestra invisible, and the sound brought to the auditorium by wired transmission. Dr. Stokowski announced that this was the first time that wired transmission had been used for orchestra music at a dramatic production. It was eminently successful, and the work of Miss Montgomery and her Group, was highly artistic and convincing, as well as pleasing.

Mabel M. Parker's pupils participated in a charming Song Hour, on the Saturday afternoon before Christmas. Olga Swan opened the program with an excellent performance of Tschaikowsky's None But the Lonely Heart; He Loves Me, He Loves Me Not by Mascagni; and Thy Beaming Eyes of MacDowell. Miss Swan's rich, lovely voice and delightful personality combined to give much pleasure.

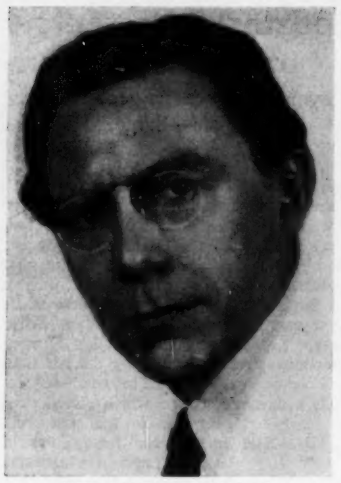
Dorothy Hazel sang Stephen Foster's Carry Me 'Long, The Soldier's Wife (Rachmaninoff) and Max Reger's Wiegenlied. Miss Hazel has a voice of fine quality and particularly in the Wiegenlied did it show to its best advantage. Dorothy Jepson sang Iris and By the Fountain by Harriet Ware, and Cyril Scott's Lullaby, with a voice of unusual purity and clearness. Kathryn Glenn, another promising young singer, was heard in La Violette of Scarlatti, Moon Marketing by Weaver, and Mimi's aria from the first act of La Boheme. Miss Glenn's round, vibrant high tones show promise. Miss Swan closed the solo part of the program by singing the Ritorna Vincitor from Aida, magnificently. The singing of carols followed.

M. M. C.

Miquelle Soloist in Detroit

Cellist Plays Dvorak Concerto with Orchestra—Kolar Leads Novelty

DETROIT, MICH.—There was a real family gathering at the concert of the Detroit Symphony Orchestra, December 19, in Orchestra Hall, for first cellist Georges Miquelle was the soloist and Victor Kolar directed. It was the sort of concert at which one can sit back and relax; for there were tried and true artists who had won their laurels with us in the past. It proved to be an enjoyable evening, though there was a blizzard raging outdoors. There were but three compositions on the program—the Sibelius second symphony in D major, played in honor of the composer's birthday, Dvorak's concerto for cello and orchestra, with Mr. Miquelle as the soloist, and finally an orchestral suite, Mediterranean, composed about ten years ago by Anis Fuleihan, a native of Arabia but now an American. The work was first performed last season in Cincinnati under Eugene Goossens. It proved to be an atmospheric score in five movements, with nothing out of the ordinary to recommend it. The Sibelius composition is tremendous in scope and was admirably played. Mr. Miquelle's singing tone was heard to its full advantage in the Dvorak concerto and he was given the ovational applause he deserved.



RICHARD HAGEMAN

has accepted the post of musical director of the Canadian Grand Opera Association, Toronto, Can. Opening with Aida on February 1, the season will continue with Carmen, February 8; 15, Rigoletto; 22, Faust; March 7, Il Trovatore; 14, Tosca. Mr. Hageman has conducted at the Metropolitan Opera, the Los Angeles Opera, and the Chicago City Opera. With the last-named organization, he recently conducted the American premiere of Respighi's opera La Fiamma.

The Halevy Singing Society, with Emma Schaver as soprano soloist, was heard in concert at the Statler Hotel, December 25, before a packed hall, with many standees. The organization sang a group of Jewish folk songs, outstanding among which was the opening number, a sprightly Palestinian song and one entitled Gypsy. The major offering was an oratorio by Haydn, arranged by the director, Dan Frohman, in which Mrs. Schaver proved an effective soloist. Mrs. Frohman and Miss Plotnick were able accompanists. The choir, numbering about seventy-five male and female members, led by Max Levy, Detroit vocal teacher, is capable of doing excellent work. This was its first public appearance this season. The artists were well received by the convention members of the Poale-Zion under whose auspices they sang.

R. C. B.

Josef Hofmann Opens American Tour

Josef Hofmann returned from his European tour on the SS. Washington on January 6. He opened his tour in White Plains, N. Y., on January 10, following which he will be heard, before his Carnegie Hall, New York, concert on February 8, in Pittsburgh, Boston, Harrisburg, Rochester, Syracuse, Toronto, Grand Rapids, Chicago, Detroit and Trenton.

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METROPOLITAN OPERA

RIGOLETTO, DECEMBER 28, (MATINEE)

This initial performance of Verdi's Rigoletto in the Metropolitan Opera's new season offered a crowded house the opportunity of hearing Lawrence Tibbett make his first appearance as the deformed jester. Vociferously applauded by the enthusiastic auditors for the magnificent tonal artistry with which he sang—artistry which exhibited the full sonority of his masterly voice, in exquisite phrasing and accuracy to pitch—Mr. Tibbett offered an interpretation that had sympathetic understanding of the complexities of mind and mood of the tragic father of Gilda. Although his first act was not characterized by a complete histrionic conception of Rigoletto's physical deformity, Mr. Tibbett's second act was presented splendidly. His singing of the aria Pari siamo was particularly effective and was royally rewarded. With future performances, Mr. Tibbett can be counted upon to make this one of the outstanding roles of his repertoire, for the conscientious study which he gives to his interpretations, coupled with his ability as an actor, will endow his Rigoletto with the subtlety so essential to the part.

Lily Pons was a delightfully naïve Gilda, singing with tonal security and ineffable charm. More this season than ever before, Miss Pons spreads a glamour about her on the operatic stage. Possibly her acting has gained in poise and naturalness of movement, though this has always been particularly fine. Undoubtedly, however, she is singing better than ever, for her voice registers with great beauty. At this performance her Caro Nome aria received a prolonged ovation.

Frederick Jagel replaced Charles Kullmann in the role of the Duke because the latter was ill. He sang the part with artistry, but he overacted. Mr. Jagel has the unfortunate tendency of being too demonstrative in scenes with his feminine protagonists. As in his Butterfly performance, he held hands constantly with Miss Pons and Miss Oelheim, a Maddalena of vocal brilliance and attractive acting.

Alfredo Gandolfi was an impressive Monterone, singing with sonority. In minor roles Virgilio Lazzari (Sparafucile), Thelma Votipka (Giovanna), George Cehanovsky (Marullo), Giordano Paltrinieri (Borsa), Hubert Raidich (Ceprano), Charlotte Symons (The Countess) and Paolina Tomisani (A Page) acquitted themselves creditably. Ettore Panizza was the rather heavy handed conductor of the afternoon.

LOHENGRIN, DECEMBER 28

The second Lohengrin of the season, on Saturday evening, brought forward a new Telramund, in Eduard Habich, a recent baritone recruit to the company, and also presented Paul Althouse in his first impersonation of the title role on any stage. Elisabeth Rethberg sang Elsa for the first time this season, while Marjorie Lawrence repeated her powerful impersonation of Ortrud; Emanuel List was the King Henry and Julius Huehn again the Herald.

Mr. Habich's impersonation of the arch-plotting uncle of Elsa was a strikingly forceful one, raising this often negative character to a dominating place in the drama. He sang, particularly in the long scene before the cathedral, with much variety of color and vocal resource, and with large, open tones that were the vehicle for convincing utterance. Miss Lawrence again gave restraint and distinction to her enactment of Ortrud, and sang the music with much beauty of line and skill in tone production. Mme. Rethberg's Elsa progressed in vocal mellifluity as the evening advanced, and her singing of the balcony air in Act II was exquisitely done. Elsewhere in the opera her intimate knowledge of the role and its traditions were much to the fore. Mr. Althouse's Lohengrin was sung with the intelligence which one associates with this sterling artist. It may be expected that his acting will gain in ease and spontaneity upon longer association with the part. He presented a slim, manly and credible figure as the Swan Knight and his excellent diction and musicianship were always in evidence. Mr. List's King Henry had the regal bearing and dignified vocal attributes suitable to this head of the Brabantian nation. Mr. Huehn's Herald showed greater surety than at his debut a week before. The chorus sang beautifully, and Artur Bodanzky's orchestra played smoothly and with accurate tempi.

TRISTAN AND ISOLDE, DECEMBER 30

Kirsten Flagstad had a triumphal return to the stage of the Metropolitan where she sang Isolde for a house that had been completely sold out several days in advance. This great Norwegian soprano, probably the most eminent Wagnerian soprano of our time, gave an illustrious performance of the most taxing role of operatic literature. Perfect vocal production, tones of soaring beauty, characterized every phrase of her song, and there was even more fire and warmth in her acting than last season, so that it conformed completely to the traditional presentation indicated by Richard Wagner. Needless to say, Mme. Flagstad was acclaimed by shouts and cheers at the end of every act.

Lauritz Melchior, fired by the eloquent beauty of the music and the admirable artists who surrounded him, sang as if inspired. As magnificent an artist as Flagstad, and an incomparable actor as well, he was as stentoriously received by the charmed auditors.

Gertrud Wettergren was the third Scandinavian artist of the Nordic trio, singing Brangäne for the first time at the Metropolitan. Although her voice is rather light in texture for this role, nevertheless she acquitted herself with distinction. Her characterization was sound; she did not over-act and by skillful facial pantomime she indicated the poignancy of the part. Moreover, she sang with tonal security and expert phrasing.

Emanuel List was a regal King Marke, offering an impersonation that had dignity and uttering his music with sonority and unction. Friedrich Schorr, was, as usual, excellent as Kurvenal, as was Arnold Gabor (Melot) and James Wolfe (The Steersman). In the dual role of A Shepherd and A Sailor's Voice Hans Clemens sang splendidly. There is a noticeable improvement in his singing from past seasons, and his sympathetic and unusually appealing tenor has gained a depth of beauty that has greatly enhanced its natural qualities.

Artur Bodanzky conducted the elaborate score with skill and careful consideration for its emotional context. The orchestra was not, however, quite able to carry out his indications. The brass and woodwind choirs often played with harsh tone and there were several horn and oboe tones that were distinctly off pitch. Leopold Sachse, the stage director, introduced an innovation at the end of Act I when Melot and attendants were brought on to receive Tristan and Isolde upon the arrival at King Marke's kingdom. Certainly there is nothing in Wagner's stage directions to indicate this.

LUCIA DI LAMMERMOOR, DECEMBER 31

On Tuesday night, the first Lucia of the season was auspiciously staged with Lily Pons once more assuming the title role. Edgardo was portrayed by Nino Martini, who made his initial 1935-36 appearance on this occasion, and Carlo Morelli was the new Lord Enrico Ashton.

Miss Pons was lovely as the unfortunate Lucia, her own beauty of face and figure adding much glamour and appeal to the part. She was in excellent voice and her arias were applauded wildly. The breathless attention which prevailed during the Mad Scene was a tribute to her splendid vocal execution and poignant acting. Mr. Martini was acclaimed as a handsome and dashing Edgardo. His brilliant tenor scored heavily and the response from his listeners marked his performance as an outstanding achievement. Carlo Morelli created a thoroughly satisfying conception of the scheming Lord Ashton and sang with sonority. Thelma Votipka (Alisa), Virgilio Lazzari (Raimondo), Angelo Bada (Arturo) and Giordano Paltrinieri (Normanno) formed the supporting cast whose artistic contributions assisted the protagonists admirably. After the familiar sextet was sung, Miss Pons, Mr. Martini, Mr. Morelli and the other participants were showered with applause.

Gennaro Papi directed this production in colorful style. A praiseworthy background was furnished by the chorus under Fausto Cleva. The stage effects were managed by Desire Defrere. The crowd which attended surpassed seating capacity and standees swarmed behind the seat rows.

TANNHÄUSER, JANUARY 1

The second performance of Tannhäuser attracted a large audience on New Year's night with Kirsten Flagstad singing her first Elisabeth this season. The eminent so-

(Continued on page 22)

E. ROBERT SCHMITZ,

after completing his summer classes in New England, played recitals in Montreal and New Brunswick, then visited and inspected his teaching centers in New York City, Illinois, Kansas, Iowa, Colorado, Utah and California. This was followed by a series of concerts of chamber music with the Roth Quartet in Seattle, Denver and Colorado Springs. Mr. Schmitz is scheduled to appear as soloist with the Cincinnati Symphony Orchestra on February 7 and 8, with Eugene Goossens conducting, playing the D minor Bach concerto and the third concerto by Prokofieff. Recitals at New Brunswick, Topeka and in Buffalo with the Roth Quartet follow.

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NEW YORK CONCERTS

DECEMBER 28

La Argentina That enchanting *danseuse* and interpreter, La Argentina, gave her winter's farewell program (in the sixth season of New York appearances) at Town Hall, and a huge Saturday matinee audience applauded her to the echo and showered the popular artist with affectionate "au revoirs."

The list of La Argentina's offerings restored three numbers from other seasons, Jota, Almeria, and Malagueva, and also brought La Fregona (repeated), Polo Gitano, Argentinian Suite, Goyescas, Fire Dance, La Corrida, etc. All of them were done with the exquisite costuming, masterful castaneting, and wealth of grace, subtle pantomime and facial expression, and variety and fascination of terpsichorean skill which make La Argentina so great and unique an artist. Her return in 1936-37 will find her legion of devotees as eager and admiring as ever.

Luis Galve was again the valuable collaborator as piano accompanist and soloist in Spanish music.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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DECEMBER 29

Georgia Graves Georgia Graves, contralto, was heard in her New York debut recital on Sunday afternoon at Town Hall before a good-sized and appreciative audience. Her numbers included E Dove T'Aggiri by Cesti; a recitative and aria from Handel's Messiah; Rossi's Ah! Rendimi; Dvorak, Brahms and Strauss songs in German; a Scandinavian group, featuring Danish, Finnish, Swedish and Norwegian composers; and a final list in English by Beach, Needham, Davies, and Cadman. This singer has a voice of rich texture, dark coloring and broad range and volume. Together with carefully cultivated and clear diction, Miss Graves has interpretative faculties of insight and warmth and a natural endowment of poetic imagination. She was applauded deservedly throughout the program. Her able accompanist was Conrad Forsberg.

Bidù Sayão The American debut of the Brazilian coloratura soprano, Bidù Sayão, attracted a large audience to Town Hall on Sunday evening. Miss Sayão, who has appeared extensively in opera abroad and in South America, offered a program of songs by Caccini, Cesti, Handel, Mozart, Blas De Laserna, Pablo Estave, Manuel Garcia, Rimsky-Korsakoff, M. Persico (first American performance of Rosemonde), Pietro Cimara, H. Braga and Auber. This song-list was broadcast to Brazil from the Town Hall stage through a special arrangement with the Brazilian government.

Miss Sayão is the possessor of a voice which has all the charm of youth added to technical finish and marked accuracy in rhythm and pitch. She was excellent in the recitative and aria from The Nightingale (Handel) and Theme and Variations (Mozart-Adam) which were sung with flute obbligato by Louis Alberhini. Her interpretation of four Spanish songs especially appealed to her listeners, who appreciated the vital quality with which she imbued these items. Another notable asset which Miss Sayão enjoys is the quiet, unassuming yet thoroughly colorful stage presence she maintains.

The success of this debut recital was eloquently indicated by the approbation expressed in applause, curtain calls and encores. Pietro Cimara was the able accompanist.

Carola Goya Carola Goya was acclaimed by a large audience in her first New York recital of Spanish dances this season at the Forty-Fourth Street Theatre on Sunday evening. Miss Goya offered twelve dances, six of them new to New York audiences. The choreography to all the dances, except the Fandanguillo Gitano to music of Azagra, was arranged by Miss Goya. Most of the well-known Spanish composers, such as Albeniz, de Falla, Turina, Pittaluga, Granados and Lecuona, were represented on the program.

Miss Goya's earlier training in ballet technic has served her in good stead. Although most of the dances fail to impart the strong lyric sensuousness of Spanish feeling which Miss Goya strives to render, one cannot help being impressed by the occasional *staccato* verve apparent in such arrangements as the Caballo Caprichoso to music of Lecuona. Miss Goya was assisted by Beatrice Burford, harpist, and Norman Secon, pianist, both of whom contributed solo numbers.

DECEMBER 30

Marian Anderson A truly stunning success was achieved by Marian Anderson, colored Philadelphia contralto, at her evening recital in Town Hall.

She had not been heard in New York since four years ago, and meanwhile toured Europe, where her long list of triumphs is well known to readers of the Musical Courier.

Tall, of poised but modest bearing, and disdaining the usual decolleté garb of evening recitals, Miss Anderson was first disclosed to the audience when the stage curtains of Town Hall were opened. She explained later in a charming little speech that she had hurt her foot, which was in a cast, and, therefore, she would remain on the platform between groups and use the curtains throughout the concert.

Miss Anderson sang four Handel numbers, Begrüssung, Chio mai vi possa, Siciliana and Ah, spietato, from Armadigi; Schubert's Liebesbotschaft, Ave Maria, Tod und das Mädchen, Die Forelle and Allmacht (with Wohin as an encore), the O Don Fatale aria from Verdi's Don Carlos; a Scandinavian bevy by Kilpinen and Sibelius (encore, a Finnish folksong) and a concluding collection of spirituals by Hall Johnson, Hayes, Payne and Price.

The Anderson voice is an unusual organ, of wide range, power, and appeal. The low tones have rich coloring, the high ones are full and brilliant. Abundant breath support and expert projection are her other aids in possession of technic.

Musically and stylistically, as well as in textual treatment, diction and mood delivery, Miss Anderson gave consistently impressive exhibitions.

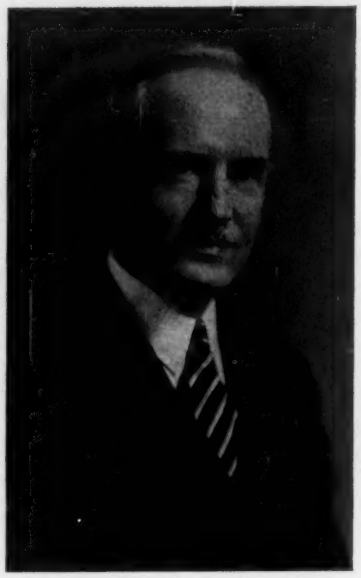
Broad line and classical repose were in the Handel performances. Schubert's Der Tod und das Mädchen (with Miss Anderson's marvelous differentiation in vocal timbre and coloring between the utterances of the girl and Death) had such a warm reception that it had to be repeated.

Sibelius' War es ein Traum? enabled the singer to achieve a touching measure of tenderness and poetical ecstasy. In the same composer's Die Libelle, she made skillful use of several trills.

Of course, the English songs with their racial quality, met with sensational response and most deservedly so. Miss Anderson was given numerous ovations throughout the evening. Kosti Vehanen furnished secure accompaniment at the piano.

JANUARY 2

Washington String Quartet The first New York appearance of a new chamber music group, the Washington String Quartet, took place in Town Hall on Thursday afternoon. On their introductory program they played the Haydn quartet in C, op. 54, No. 2; that of Brahms in A minor, op. 51 ,No. 2; and the Debussy quartet, op. 10. The members of the ensemble are all young in years, but the youthful qualities which they imparted to their playing were on the credit side of the artistic balance—spontaneity, buoyancy and vital interest in every theme they projected. Practically no fault can be found with their unison and balance of parts, those primary factors of joint music-making. They showed some slight nervousness in the Haydn number (first on the program), but, encouraged perhaps by the hearty applause of their hearers, gave the work a highly creditable performance, and, on proceeding to the Brahms score, presented it with finesse and observance of style. The Debussy passages, difficult of execution and formidable in content for any interpreters not thoroughly versed in the idiom of this composer, were the most outstanding achievements of the afternoon. The intricate rhythmic patterns were reproduced with facility, and other technical pitfalls were swept over with equal brilliance. A good-sized and discriminating audience welcomed this gifted quartet, whose individual members are Milton Schwartz, first violin; Paul Brightenburg, second violin; George Wardo, viola; and Howard Mitchell, cello.



DR. JOHN FINLEY WILLIAMSON conducted the Westminster Choir in a tour recently which embraced such cities as Lancaster, Pa.; Cumberland, Md.; Carlisle, Wilkes-Barre, Warren and Oil City, Pa.; Grand Rapids, Detroit and Battle Creek, Mich.; and Indiana, Pa. The outstanding feature of the tour was that the Song for Occupations by Roy Harris was sung every night. The next tour of the choir, which begins on February 10 in Hagerstown, Md., carries them into Florida and the West as far as St. Louis. The itinerary includes about thirty-three concerts.

Philharmonic Orchestra Sir Thomas Beecham's assumption of the New York Philharmonic Symphony Orchestra baton for several weeks of guest conducting gave unusual interest to the midweek concerts of January 2 and 3. The eminent British guest had appeared with the orchestra in two previous seasons, but it is safe to say that he had never before revealed his original gifts as a musician and leader with such prodigality. He was apparently in the topmost form of musical enthusiasm and personal ebullience, and the concert as a result had a forcefulness and spontaneity that were truly unique in the experiences of New York orchestral patrons.

Sir Thomas, conducting in highly unconventional manner, employing both hands in sweeping gestures, elevating a potent fist and prodding an orchestral choir into activity with a forefinger, galvanized the orchestra into performances of sweep, glow and abandon. There were moments when details were not as carefully finished as in the case of certain other baton-wielders, but the conductor's unerring sense of melodic line and rare ability to extract the essence of various musical styles more than compensated for the intoxicating jauntiness of his platform procedure.

English music and Mozart—the first of several such lists which he has compounded—were exclusively played. He began with the overture to Dame Ethel Smyth's opera, The Wreckers, heard for the first time in New York—in the post-Wagnerian manner, heavily orchestrated and somewhat turgid, without pronounced thematic originality. Then came two excerpts from stage works of

(*Continued on page 20*)

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Application blanks giving full requirements may be obtained from the

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Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 28, 1936.

Centenary of Theodore Thomas Brilliantly Marked in Chicago

Memorial Program Conducted by Frederick Stock as Tribute to Founder of Chicago Symphony Orchestra—Apollo Club Heard in Messiah—Recitalists Appear

CHICAGO.—One hundred years ago Theodore Thomas was born in Essens, East Friesland. Thirty years ago (January 4, 1905) he died in Chicago. In the interim he was a violin prodigy, storm centre of musical controversy and pioneer orchestral conductor who left an indelible mark on American culture. His death was mourned by thousands in over forty cities where he had played. Founding the Chicago Symphony Orchestra in 1891, Thomas carried the organization through some of the leanest years this city has known. The Chicago Symphony Orchestra stands today as a monument to the genius and musicianship of this great man and musician.

The Theodore Thomas memorial program offered by Dr. Stock on January 2 and 3 consisted of Gluck's overture to Iphigenie en Aulide, Bruckner's Unfinished Ninth Symphony and the Strauss tone poem, Ein Heldenleben. Dr. Stock, who succeeded Thomas as conductor of our orchestra and who was a protégé of the founder of the orchestra, has like his protector, refused on several occasions the directorship of orchestras in the East to keep faith with those who had faith in him here. In his thirty-odd years of service to the cause of symphonic music in our midst Stock has followed in the footsteps of his modest predecessor. Like the late Thomas, Stock has a kindly heart and the loyalty of his players is due in a great measure not only to the admiration they hold for their chief, but especially for the courteous treatment received from him at all times.

APOLLO CLUB SINGS MESSIAH

The annual presentation of Handel's Messiah by the Apollo Musical Club on December 27 was one of the events of the present season. Orchestra Hall was filled to capacity and the multitude of Handel devotees was given reason to rejoice, as in its sixty-four years' existence the Apollo Club has seldom been heard to better advantage than on this occasion. The Apollo Club is another organization of which Chicago is justly proud and it has weathered many depressions, in its long existence. A few years ago it was rumored that the club might have to disband for lack of support, but then its present conductor, Edgar Nelson, discovered that the best propaganda for winning back the interest of the public was in giving performances of such import as to win new admirers for the club and regain the confidence of its former supporters. To accomplish this Dr. Nelson promptly weeded out the so-called "dead wood" and replaced old choristers with fresher voices. The results, both artist and financial, were soon manifested the attendance has of late been of capacity proportions and the work of the chorus truly magnificent.

If the singing of the Apollos on this occasion was all that could be desired, the same unfortunately cannot be said of all the soloists. Chicago at one time boasted of many fine oratorio singers, but today the number has dwindled considerably and it seems difficult to find a really good quartet among local vocalists. In the presentation under discussion only two of the soloists came up to the standard expected of artists assisting the Appolo Club—namely, Else Harthan Arendt, soprano, and Edwin Kemp, tenor. Lillian Knowles, who sang the contralto part, was at times inaudible, and Leslie Arnold, the baritone, though his style was correct, sang with a lethargic monotony. Mme. Arendt is not only a beautiful woman but a singer of rare attainment. She delivered the music as though it meant something and by so doing endeared herself anew to her innumerable admirers. As to Mr. Kemp, we do not recall to have ever heard the tenor part sung better. Not only is Mr. Kemp the possessor of a lovely, luscious and well guided voice, but he knows the traditions. One of the happiest moments in the performance was his singing of Every Valley Shall Be Exalted.

WOMAN'S MUSICAL CLUB'S SCHOLARSHIP WINNERS HEARD

Scholarship winners of the recent Chicago Woman's Musical Club contests were brought forth in recital at Curtiss Hall, on January 4. Alice Baran, pianist; James Apostolas, baritone, and Madeline Coffman, violinist, were the recitalists who by their splendid performances on this occasion justified the verdict of the contest judges.

RENÉ DEVRIES.

Kreisler Soloist with Philadelphia Orchestra in Washington

WASHINGTON, D. C.—The concert before a capacity audience at Constitution Hall on December 19, sponsored by the T. Arthur Smith Concert Bureau proved one of the outstanding performances ever given by the Philadelphia Orchestra despite Stokowski's absence as its conductor. Many in the audience who came to hear the Bach portion of the program were not disappointed after hearing the substitution for the Berlioz Beatrice et Benedict and Schumann D minor symphony as interpreted by the assistant conductor, Alexander Smallens.

The highlight of the concert was the performance of the Brahms violin concerto with Fritz Kreisler as the soloist. The applause accorded both Kreisler and Smallens was sufficient indication of an enjoyable evening.

G. S.

Applicants for Metropolitan Opera Auditions Being Received

Applications to appear in the weekly Metropolitan Opera Auditions of the Air, heard every Sunday afternoon over an NBC network, must be made in person to Richard Nicholls, radio director of Cecil, Warwick & Cecil, 230 Park Avenue, New York City. Mr. Nicholls interviews applicants on Mondays and Tuesdays and arranges for their preliminary audition, after which those are selected whose records of study and previous achievement give justifiable reason to believe that the applicant is sufficiently prepared in vocal art and repertoire to engage the attention of the Metropolitan auditions committee.

This committee, under the chairmanship of Edward Johnson, general manager of the Metropolitan Opera, is comprised of Edward Ziegler, assistant manager, and Earle Lewis, treasurer; also Dr. John Erskine, president of the Juilliard Foundation; Wilfred Pelletier, conductor, and others chosen from the Metropolitan Opera board of directors.

Erno Valasek to Play New York Recital of Bach and Paganini

When Erno Valasek, violinist, who returned from Europe last week, made his debut in Rome on December 15 with the Augusteum Orchestra (Bernardino Molinari, conducting) he gave the world a premier performance of a new concerto by Tomassini. At Mr. Valasek's next New York recital on January 24 in Town Hall, he will play a program consisting only of Bach and Paganini music.

Erica Morini to Appear in Newark

Erica Morini, violinist, makes her initial appearance in Newark, N. J., January 14, under the management of Joseph A. Fuerstman, when she appears in a recital in the Octagon Music Salon of the Essex House. This is the first of a series of concerts to be given there, under the designation of Artistic Nights.

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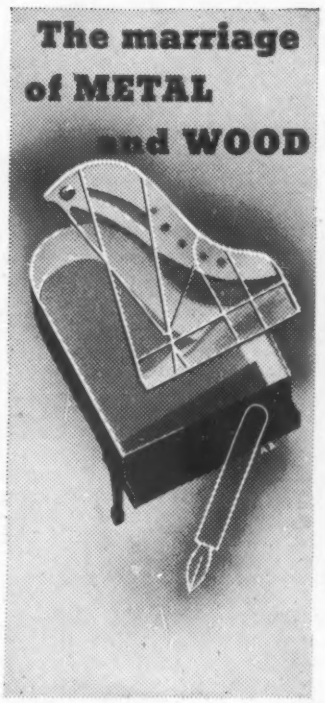

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Schönberg Leads Program of His Music in Los Angeles

Modernist Composer Appears as Guest Conductor With Philharmonic Orchestra in New Version of His Kammersymphonie—Jeritza Soloist in Final Concert by Monteux

LOS ANGELES.—The modernists had a musical feast when the Philharmonic Orchestra gave an all-Schönberg concert, directed by the composer, on December 27, in the Bovard Auditorium at the University of Southern California. The concert was sponsored by Pro-Musica, who held a reception afterwards in honor of the distinguished composer.

Schönberg's marvelous craftsmanship is apparent in every line he writes, and the passage of time has made his tonal beauties more comprehensible to the average concert-goer. Certainly his reception was not lacking in warmth, and the auditors rose in his honor both at the beginning and end of the concert.

His ability to secure color effects with strings alone was notable in Radiant Night, which held attention unflagging despite its length. The reading rose to moments of impassioned and fervent declamation. The Suite in the Old Style which had its world premiere here last spring, proved even more enjoyable upon a second hearing. The short fugue in the overture never descended into pedantry. In fact the freedom of contrapuntal writing throughout was one of the engaging things about the suite.

The symphony was the first performance of a version for full orchestra of the Chamber Symphony, Op. 9, originally for fifteen instruments. The new and larger version invested it with an added importance and dignity, and it well deserves a place in the standard symphonic repertoire. The orchestra choirs were well balanced, and held to a nicety of finesse under the composer-conductor's baton. Schönberg's amazing economy of thematic material, and his astounding ingenuity in its development and use were never more apparent. Each theme was presented at angles and with varying instrumental colors, to weave an intricately patterned tonal tapestry of exceptional splendor.

JERITZA SOLOIST WITH MONTEUX

Pierre Monteux's final appearance conducting the Philharmonic Orchestra won him a prolonged ovation at his concert in the Auditorium, December 29. He was at his best in the program, especially in a dramatic interpretation of the Liszt Les Preludes, and a scarcely less dramatic version of Ravel's La Valse. Both were virtuoso performances of signal brilliance.

Maria Jeritza was the vocal soloist, and her vivid personality won her audience immediately. The diva was at her best in the lovely aria from Tschaikowsky's Joan of Arc, and later did Kreisler's Liebeslied, and an air from Lehar's operetta Paganini. The latter was encored to repetition, and she later obliged with the Valkyrie cry from Die Walküre.

The Federal Music Project got off to an auspicious start, a seventy-five piece symphony orchestra under the competent direction of Modest Altschular playing to an invitation dress rehearsal audience on December 26, with concerts on the 28th and 29th.

The men proved good instrumentalists, delivering their musical message with all the aplomb of a sponsored orchestral organization. The first performance of John Harlow Mills' American Fantasy was particularly well received, and the work had to be repeated in response to vociferous applause. The program also included Debussy's Afternoon of a Faun, in a performance of surprising finesse considering the limited time the orchestra has been together.

In addition to the orchestra program, a male chorus, directed by Clifford Lott, contributed a group of Christmas Carols. There was also a Negro choir of some hundred voices, under the leadership of Carlyle Scott. The climax of the evening was a resounding performance of Handel's Hallelujah Chorus, in which the orchestra was supported by both choirs. R. D. S.

RAMBLING AROUND

, Frank Forest, tenor, now under contract to Paramount studios, was born in Saint Paul, Minn., and for ten years studied in Milan before coming to this country for opera performances with the Chicago Civic Opera. Mr. Forest has signed contracts with NBC for concert and opera management and with Myron Selznick & Co. for picture management. In addition to the recent announcement of his being assigned to a lead with Gladys Swarthout in The Count of Luxembourg, he will also be starred in the Tsar and the Musician and in Carmen.

* * *

Maurice Zam gave two lectures on the music of Arnold Schönberg on December 24 and 25 over radio station KECA of Los Angeles. He played Schönberg's compositions and analyzed them both from a musical and technical standpoint.

* * *

Harold Hurlbut, voice teacher of motion picture and operatic artists, made five tours in this country from 1921 to 1925, giving master classes for teachers. Prior to this he taught singing in Paris, Rome and Nice, in which latter city he was associated with Jean de Reszke. Mr. Hurlbut's Hollywood studio was recently equipped with microphone and sound apparatus for the training of both singing and speaking actors in pictures and singing over the radio.

LILLIAN STEUBER,

pianist, appears in a recital, January 13, at the Women's University Club and January 20 in the first of a series of five lecture recitals at the home of Mrs. H. A. Everett, both engagements being at Pasadena. She gives a recital, January 21, at Scripps College, Claremont; also a recital at California Institute of Technology, Pasadena. Miss Steuber will participate in an all-Hindemith program, January 31, to be presented by Pro Musica at the Biltmore Hotel, Los Angeles. A sonata for violin and piano and a trio for piano, viola and saxophone will be features of the evening. (Photo by Edw. S. Curtis Studios, Los Angeles.)

* * *

Aldo Franchetti has completed a song entitled Afar from My Lover which Olivia de Havilland sings in the new picture, Anthony Adverse, being filmed by Warner Brothers-First National Studios, starring Frederic March. The entire first act of Franchetti's new opera, La Duchessa de Ferrara, is being used in this picture. He expects shortly to complete this opera, which is based on an Italian legend, and then he hopes to have it produced in Italy.

* * *

Two composers in different lines of musical endeavor have been signed by Paramount studios, namely, Gerard Carbonara, a pupil of Respighi, and Victor Young, radio orchestra conductor and composer. Mr. Carbonara was signed as a composer while Mr. Young was contracted as a composer and orchestra conductor for all modern popular numbers.

* * *

Dr. George Liebling is announced for two Beethoven recitals, January 22 and May 13 in Royce Auditorium, at the University of California in Los Angeles. At the first he will play three sonatas, op. 27 No. 2, op. 31 No. 3 and op. 53. These recitals are offered to students and the musical public by the university without admittance fee.

* * *

The Euterpe Opera Reading Club offered The Daughter of the Regiment in concert form on December 31 at the Biltmore Theatre. Roland Paul was the narrator and the cast included Mary Janis as Marie; Lucile Fowler as the Countess; George Clark as Tonio and Paul Ludoff as Sulphizio. The instrumental accompaniment was provided by Mrs. Hennion Robinson.

* * *

Margaret Matzenauer will be seen opposite Gary Cooper and Jean Arthur in Opera Hat, a new Columbia Pictures production now in the making.

* * *

Allan Jones, young lyric tenor, has signed a new contract with the Metro-Goldwyn-Mayer studios, which will bring him several outstanding singing roles during the coming year. Mr. Jones has sung all of the popular operettas in recent years and several of these are being considered for screen production.

* * *

Archibald Sessions, organist, assisted by Bessie Bartlett Frankel, narrator, gave a concert on January 8 at Bovard Auditorium at the University of Southern California. Mr. Sessions played works of Bach, Dupre, Clokey, Dvorak, Colby and Ferrata. Mrs. Frankel was the narrator in The Mission of a Tree, words by Elvira Nystrom and music by Cesar Franck.

* * *

Alexander Raab, piano teacher of Los Angeles, has arrived here and resumed teaching again after finishing a three months' stay at Berkeley, Cal., where he has had a class of students. He has brought a number of these students to Los Angeles where they will continue study, and in addition pupils are enrolled with him from Chicago, Milwaukee, Honolulu and other distant points. Mr. Raab plans classes for teachers and advanced players in the year in addition to private lessons now offered by him.

* * *

Nathaniel Robin, composer of New York, arrived in Hollywood recently, preparatory to entering the field of composing for pictures. His symphonic composition Islands in Gray was performed in December by the Wallenstein Sinfonietta over WOR in New York. Mr. Robin is a brother of Leo Robin, the song writer connected with Paramount studios.

* * *

Joseph Achron is writing a third concerto, for violin and orchestra. He was commissioned to do this by Jascha Heifetz, who will play it on his concert tours next season.

* * *

Isidor Philipp has finished his teaching engagement in Los Angeles-Hollywood after remaining here three weeks. He left for San Francisco on January 2, where he remained three days. From January 12 to 23, he is at the University at Columbia, Mo., where he teaches and plays the Mozart concerto with the orchestra. On January 25, he plays a Bach concerto with the Detroit Symphony Orchestra with Molinari conducting. From January 27 to 31, he is at Flint, Mich., where he gives private lessons and lectures on French music. Then he goes to New York City where he arrives about February 1 for teaching and fulfilling of an engagement with Frank Black and the NBC orchestra.

Emma Boynet is the professor's assistant and has been traveling with him since his arrival in this country a few months ago. She gives lectures illustrating twenty French piano numbers used by the professor in all his teaching engagements. On February 11, Miss Boynet plays with the New England Conservatory Orchestra, Wallace Goodrich, conducting. Prof. Philipp and Miss Boynet sail on February 15 for Paris on the SS. Champlain. C. D. K.

Zurich Tonal Fare Abundant

Orchestra in Splendid Series—Many Renowned Concert Artists Heard

ZURICH.—The abundance and success of musical activities in this charming lake town, easily prove that Zurich is the musical centre of Switzerland. Of late, concerts have been so numerous and diversified, the problem was how to hear all of them.

The first Tonhalle Concert under the direction of Dr. Volkmar Andreae, had as its high point, the Brahms B flat piano concerto, wonderfully played by Robert Casadesus, and it was astonishing how this romantic artist understood and realized the heartfelt work of the German master.

At the second Tonhalle Concert conducted by Andreae, Milstein (Bach, Glazounoff) won sensational success. Other masters of the strings who scored here are Steffi Geyer (Zurich violinist, excellent in Tartini and Bach) and the Manhattan String Quartet, in a perfect interpretation of works by Haydn, Hindemith, and Beethoven.

Brailowsky, Schnabel, Rudolf Serkin, and Horowitz—each a wonder in his art—have appeared here, all playing to capacity houses and winning overwhelming success. Among the equally acclaimed visiting singers were Heinrich Schlusnus, Sigrid Onegin, and Marian Anderson. The Joos Ballet, in two appearances, also won ovations.

GIANNINI SCORES

A brilliant appearance was that of Dusolina Giannini, heard here for the first time (Municipal Theatre) as Donna Anna and Aida. Public and critics lost their hearts to her.

The Municipal Theatre put on a gorgeous Eugen Onegin, by Tschaikowsky, Robert Denzler conducting, Walter Hofermeier (Onegin) Peter Baxevanos (Lenski) and Judith Hellwig in the leading parts. Maria Olszewska was applauded for her Otrud and Amneris, while a delightful *soirée* of light music was provided by the first performance of Hopsa, an operetta on an American subject, by Paul Burkhard, Swiss composer-librettist. JOSEF KISCH.

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Congress on Music Education Planned by Prague for Spring

Concerts, Conferences and Official Celebrations—Famous Educators and Composers to Participate

PRAGUE.—Detailed information has been received with respect to the Congress on Musical Education to be held in Prague next April under the auspices of the Prague Society for Musical Education.

The society consists of three sections. The first occupies itself with giving advice and information, and its chief aim is to establish archives containing material pertaining to music culture throughout the civilized world. The second concerns itself with the development of musical education from the first steps of childhood to high school years and in private music teaching. The third is the section for music culture: it deals with problems of music in both public and private life and seeks to concentrate the efforts made hitherto in this direction by individuals and institutions in one centre.

ELABORATE PRBGRAM

The program of the Congress (subject to change) is mainly as follows. It will open on April 4, and be inaugurated by the President, Dr. Kamil Krofta, Minister Plenipotentiary, and by the Minister of Public Instruction. Addresses will be made by foreign lecturers, and in the evening a symphonic concert featuring Smetana's symphonic poem My Country, will be followed by a reception offered by the City of Prague.

April 5 will see a matinée in the National Theatre. Performances of Czech juvenile choirs and instrumental groups from the famous towns of Graslitz and Schonbach—towns renowned since the sixteenth century by their industry of homemade musical instruments.

On April 6, the real Congress work opens in earnest, when practical and theoretical ways to musical betterment are to be taken up by such authorities as Prof. Dent (Cambridge), Roger-Ducasse (Paris), Mr. Benson (Copenhagen), Prof. Milojevic (Belgrade), Mme. Sackaja (Moscow), Prof. Nejedly (Prague) and others. In the evening there is a concert.

Psychology and Music Education (Prof. Helfert, Brno), New Points of View to His Method' (Jaques-Dalcroze, Paris), Improvisations in Children's Classes (Prof. Haba, Prague) will principally take up the following day, the afternoon to be given to the discussion of the theme, What Do Composers Expect of Music Education? and What Does Music Education Expect of Composers? Ernst Krenek (Vienna) is to lead the parley.

April 8 is given over to Education to Musical Audition (Prof. Curt Sachs, Paris; Jean Chantavoine, Paris; Prof. Leo Kestenberg, Prague; Robert Mayer, London). Afternoon: practical illustrations, with the Czech Philharmonic Orchestra, in a concert for children. April 9: discussions, motions, and resolutions.

SOME PERSONALITIES

Among the personalities who are to speak is Prof Breazul, of Bucharest, who treats of musical education in Rumania, where he is director of a celebrated museum of folk-music records, and is known also as an erudite writer of music instruction books used in the Rumanian schools.

Prof. Leo Kestenberg, who organizes the foreign relations of the Society for Musical Education, worked in Germany until 1933 in the music department of the Prussian Ministry for Public Instruction. As head of that department, Kestenberg was responsible for the epoch-making development of musical education in German schools after the War, as he was also for the reform of the State High School for Music, and the other conservatories throughout Germany which were raised to the status of high schools (universities).

IRVING SCHWERKÉ.

Ormandy for Philadelphia

(*Continued from page 5*)

ductor, who stated, "I have nothing to say about my own plans for the present." It is believed, however, that he will conduct researches in certain laboratories into the science of sound as applied to music and its reproduction.

A year ago Mr. Stokowski created much discussion by resigning his position as conductor of the Philadelphia Orchestra, and citing "deep-lying differences" between his own ideals and those of the board of directors as the reason for his step. Following a reorganization of the directorate, these differences were apparently compromised, for the conductor agreed to return this season for a number of concerts.

STATEMENT OF ORCHESTRAL BOARD

The statement of the Philadelphia Orchestra Association, issued by Alfred Reginald Allen, manager of the organization, is as follows:

"A three-year contract was recently offered to Mr. Stokowski by the board of directors. In his reply he wrote in part: 'For a long time I have been contemplating research which I hope may be of benefit to the orchestra. Because of this research, I deeply regret that I shall not be able to accept your kind offer of a new three-year contract.'

"However, Mr. Stokowski expressed his wish to make himself free to conduct the Philadelphia Orchestra for a period next season, and to cooperate to the fullest extent with any conductor chosen by the board of directors. Mr. Eugene Ormandy was the unanimous selection of members of the board who met on Monday, December 30.

"The directors of the Minneapolis Orchestra have generously released Mr. Ormandy from his contract for this purpose.

"The board of directors of the Philadelphia Orchestra sympathetically recognizes the desire of Mr. Stokowski to devote further time to research, therefore the board has planned for next season that Mr. Stokowski will conduct about twenty concerts and Mr. Ormandy approximately two-thirds of the season.

"For the subsequent two seasons of Mr. Ormandy's three-year contract with the Philadelphia Orchestra, it is hoped that Mr. Stokowski will find time to conduct as many concerts as his research work will permit."

Mr. Ormandy has conducted the Philadelphia Orchestra as guest on numerous occasions and will return for four concerts this season in late March and early April. He is thirty-six years old, and was born in Budapest, Hungary, November 18, 1899, the son of Benjamin and Rosalie Ormandy, his father being a dentist. He entered the Budapest Royal Academy for Music at the age of five, where he studied violin under Hubay, and won a state diploma for playing of this instrument in 1914. Three years later he was awarded a professor's diploma. He made his debut as a violinist at the age of seven in Budapest. During the World War he toured in concerts in Central Europe. In 1919 he served as professor at the Hungarian State Conservatory of Music. The following year he came to America, persuaded by promises of a lucrative concert tour. Arriving here, he found that these plans had gone awry, and after a period of hardship took a position in the orchestra of the Capitol Theatre in New York. Here he quickly rose to be concertmaster and later assistant conductor, a post which he held for four years. He next became associated as a conductor with the Judson Radio Program Corporation, where he directed many well-known commercial hours. During this time he began his symphonic career by directing programs in concert form by the American Opera Company. Mr. Ormandy made an appearance as conductor of a ballet program in the summer series of the New York Philharmonic Orchestra at the Lewisohn Stadium in 1929. The following year he made his debut in Philadelphia with the Orchestra of that city in its summer series at Robin Hood Dell. As a result of his success in these appearances, he was chosen to substitute as conductor in the regular winter series of the Philadelphia Orchestra when Toscanini had become ill. While he was conducting in Philadelphia, the illness of Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra necessitated a substitute being found to continue the season, and Mr. Ormandy was called upon to take the baton. His success was immediate and resulted in a permanent contract in Minneapolis, where he has been active since then.

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—*New York Herald Tribune, December* 24, 1935.

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—*W. J. Henderson, New York Sun, December* 30, 1935.

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—*New York Post.*

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New York January 11, 1936 No. 2881

Jazz is musical slang.

—o—

Once a lover of Bach, always a lover of Bach.

—o—

It's an ill wind-player that never blows well.

—o—

Great musicians learn that art is a long lesson in humility.

—o—

And now that '36 is here,
Depression stretches on its bier.

—o—

The ukulele originally had but one string. That was one too many.

—o—

An optimist is a person at a vocal recital who never looks at the slip with the printed texts, when the singer is performing in English.

—o—

Come what may,
Come what will;
Wagner opera
Moves us still.

—o—

Richard Strauss should serve as a business model for talented but timid composers. He not only understood the market value of his works but also knew how to get it.

—o—

Up with the musical Stars and Stripes. So far most of the new young American vocalists who have appeared this season at the Metropolitan made creditable showings, and several of the neophytes scored outstandingly. "I hear America singing," seems to be Walt Whitman's prophetic utterance come true.

—o—

Sponsors for music were not invented by radio. Gluck, Handel, Bach, Haydn, Mozart and Beethoven had them too. Those earlier sponsors, too, knew what they wanted—but it was good music. All told, they paid less for what they ordered than is spent by radio sponsors. Nevertheless the old timers received more. And so did the world.

Changes in Philadelphia

The announcement by Leopold Stokowski that he will devote most of his time in the immediate future to musical research and conduct only a few programs of the Philadelphia Orchestra in the coming season prompts regret among music lovers who admire his brilliant baton style. However, the appointment of Eugene Ormandy, at present leader of the Minneapolis Orchestra, to assume the resident position as leader in the Quaker City, provides a prospect of interesting and no doubt rewarding musical undertakings, as he is a conductor of wide experience and solid background.

One wonders whether Mr. Stokowski's declining of an offered three-year contract in his old post is wholly irrevocable, as the temperamental musician has in the past reconsidered several of his decisions of this sort. If he is minded to broaden his activities in other fields, in which he has become something of a pioneer, the local loss may come to be a gain for the country in other directions. A strong gift for experimentation in acoustics, reproduction of music by means of recordings and the like, is one of his outstanding traits. There is undoubtedly a rich opportunity provided by new mechanical media for him to give important service to the development of processes which are still in their infancy.

Not everyone will agree that the art of music will gain by further mechanization, but the trend undoubtedly lies in that direction. One awaits with interest the realization of possibilities that Stokowski has so eloquently outlined in various magazine articles. Will America in several decades be hearkening to music in great amusement centres, with wholly faithful reproductions of orchestral and other works welling from "listening towers"? The idea is not wholly original, of course, for in Europe several pioneers have suggested something of the sort. The prospect, while a little bewildering, at least holds a great deal of interest.

—o—

Orchestral Routine vs. Spontaneity

For some years the ideals of performance held by the best American orchestras have earned tributes throughout the world. There has been a standard set for efficiency, accuracy and obedience to a governing musical personality which contrasts forcibly with the methods used in some of the more eminent European orchestras. It is true that such an organization as the Berlin Philharmonic Orchestra is virtuosic to the last degree and under a conductor such as Furtwängler shows both military precision and unique mellowness of tone. But where else has such Spartan discipline been achieved as in the ensembles of New York, Philadelphia and Boston when these are under the guidance of their permanent musical directors?

All this is inimical to the older tradition that has marked the long history of such a group as the Vienna Philharmonic Orchestra. There the ideal has been that of a spontaneous cooperation of orchestral players, each a virtuoso, in achieving a musical reading. In England, too, for many years there was a much more individualistic conception of a player's duties. The resulting ensemble was not always of the first order, but the public taste did not demand impeccable finish and the ultimate degree of unanimity and precision. All this has been modified in recent years, especially by the creation or reorganization of ensembles to meet the challenge of visiting groups from New York, Berlin and elsewhere. The ideal of "efficiency" has grown in European orchestras, and prospects for the future indicate that this ideal will be more and more pursued.

It may be asked, however, whether the methods of the drillmaster are not peculiar to the present age, of increasing mechanization, the subordination of individualities to the purposes of "supermen." While some splendid results have been achieved in the field of ensemble music, there is a danger that spontaneity may be sacrificed to the concept of perfection. The mania for standardization has undoubtedly affected the art of the dance, especially as practised in the super-cinema palace, where a long line of performers, moving with the exact precision of a machine, has tended to rob such exhibitions of all their expressive qualities. Fleeting time and its inexorable requirements have also tended to make the performances of orchestras in the de luxe movie theatres and on the radio often mechanical and superficial. One senses with dismay the possibility that the future may prize a form of robot-art in which personality counts for nothing and efficiency is everything. Needless to say, such an ideal is inimical to the very nature of art.

The recent return of Sir Thomas Beecham as guest conductor of the New York Philharmonic Orchestra brought forcibly to mind the fact that a more spontaneous method of orchestral interpretation may often be highly exhilarating, both to the players and the audience. It also demonstrated that the English ideal of music-making, which has a pronounced bias in favor of the amateur (meaning the lover of music who practises it for his own satisfaction), colors orchestral habits in that country, even in a day of super-ensembles. Sir Thomas is a virtuosic leader of pronounced personal idiosyncrasies, who deeply feels the emotions of music and evidently believes that the players should also enjoy and respond to them. It was heart-warming to watch him rousing the highly-trained men of the Philharmonic to forget that they were merely instruments for melody and enter into its spirit—something which, under certain leaders, is often sternly inhibited. Such music-making, like the spontaneous singing of madrigals in Tudor days by family groups, has the ability to furnish a great emotional release. Frankly, it would be better if we in America had more of it.

—o—

Dance and the Opera

The Metropolitan has sallied forth into unfamiliar paths this season so far as its dance ensemble is concerned. There is no denying that there has been a spirit of rejuvenation and also of new departures in the terpsichorean episodes that have thus far been revealed to opera patrons. Only two extended divertissements have been so far given—one in a double bill with Hänsel und Gretel, when the delightful satire on the classic ballet, Reminiscence, held the boards—and again at a Sunday night concert. But there have been revamped incidental dances in a few of the operas, and there are persistent rumors that a ballet on the subject of Uncle Tom's Cabin is to take form before the winter is out.

Thus far the American Ballet's operatic contributions have been marked by enterprise and excellent intentions rather than by any great artistic revelation. But it is only fair to give the group of young American artists and their Russian *maître de ballet* enough time to graft their methods onto the ancient operatic trunk. This is no mean task, for the traditions of the lyric drama (as represented in the stock repertoire) are a survival from the past. Conventions patently ridiculous in the light of modern stage technic are glaringly obvious in most of the successful operas whose melodies retain their hold on the public's affections. Unless the whole manner of staging is to be revolutionized—and this has not been attempted at the Metropolitan—and a modernistic treatment of settings and stage action put into effect, it will be difficult to harmonize modern dance methods with the ancient libretti.

It must be remembered that the success of the Diaghileff Ballet, (in which Balanchine, the Metropolitan master of the dance, was trained) came through developing a novel technic with modern material that was increasingly written to its order. The question of tradition did not enter here, and the organization created its own, on the basis of the classic ballet, perhaps, but more and more overlaying it with original details of miming. The light and satiric note characterized especially the later creations of Diaghileff, in the days of Les Six. It is significant that the American Ballet succeeded remarkably well with its rather slapstick satire on college life, Alma Mater, and it is to be hoped that greater opportunity will be given the group to create further works of the sort at the Metropolitan.

At present its tendency is to revert to the classic ballet, which has perhaps seemed more in consonance with the antique nature of opera. But there have been several evidences of the fact that a concentration on pure dance patterns and technic has not mated well with the dramatic requirements and styles of the operas in which this was attempted. In almost every case, the procedures were intelligent and original when considered from the point of view of the dance. Thus, in the Tannhäuser Bacchanale, the three Graces were given an extended passage to be danced on the toes, but as this had to be continued to slow music for about ten minutes, the result was unbearably stiff and inexpressive, and the device was happily discarded at the second performance. Another tendency, understandable in a young organization, has been to introduce an undue amount of realism into its episodes, but this again is not in harmony with an art form that is essentially artificial, such as the opera.

Undoubtedly some effective compromise can be achieved between the claims of the traditional music drama and those of the modern dance, but the suggestion is hazarded that it will most likely be found in the old pictorial formulae, much as these are out of favor today.

VARIATIONS

By Leonard Liebling

Louis Persinger, violinist, pianist, pedagogue, conductor, quartet leader, is known to be versatile, but only a few persons are aware that he is also a famed chess player. While living in San Francisco he won first prize in a tourney held at the Mechanics' Institute there (the strongest chess club on the Pacific coast) and he is now taking part in one of the annual tournaments held at the Manhattan Chess Club in New York City.

Some of the clashes Persinger has had with such masters as Dake, Horowitz, Kashdan, Fine *et al.* show scores that might well be the pride of the musical profession—even though it also has other noted devotees of chess.

Difficult games appear to hold a particular attraction for members of the tonal profession, and the more skill required by the particular game the more proficiency is forthcoming from the musical practitioner.

Billiards, bridge, chess and skaat are among the scientific games in which well known musicians have distinguished themselves. To have seen Paderewski or Josef Hofmann conjure up long runs on the green table (billiards, not baccarat), Artur Bodanzky, Rachmaninoff, Rubin Goldmark, Paolo Gallico, Paderewski, carry out the most difficult finesses at the bridge table, Rosenthal, Elman, Brodsky or Tschaikowsky work out brilliant checkmates on the chessboard, were memorable experiences.

The most complicated and difficult of all games is chess, which requires many years of devoted application in order to develop the required faculties of visualization, foresight, sense of tempo, prudence, coolness and moral courage. And in most cases years of study of the game do not suffice to make the student really proficient, as a good chess player must possess, from the start, what is known as a "chess brain." The late James W. Osborn, famous New York lawyer and brilliant member of the district attorney's staff, was a most enthusiastic chess player, and spent most of his leisure time at the Manhattan Chess Club. But, alas, with all his mental acumen he did not possess that peculiar chess faculty, and, try as he would to improve his game, he could never progress past the "dub" stage. In chess parlance a "dub" is one who must accept odds from a skillful player. Osborn's favorite opponent used to be a young Canadian, who gave him the odds of a rook (castle) for twenty-five cents a game (the "union rate" at the Manhattan), with such consistent success that it enabled him to buy all his lunches, dinners and cigarettes. The young Canadian was an excellent chess player, but when it came to getting or holding a job of any sort he was a pronounced "dub."

On one occasion, when Osborn became rather nettled at suffering many successive defeats, he said to his young opponent: "I don't understand why I can't play this pesky game as well as a young whippersnapper like you. I certainly have as much brains as you have, I've studied the game hard, and, if I say so myself, I've been fairly successful in everything else I've concentrated on." No explanation for this seeming paradox was forthcoming from his vis-a-vis, and up to his sudden death a few years later Osborn had still not solved it nor the game.

The chess brain seems to be prevalent among musicians, for some reason difficult to explain. Possibly it is because in chess the eye and the brain must take cognizance of every part of the board at once. The weak player's attention becomes rivetted on the point where his opponent has just made his last move, and he is oblivious to dangers, latent or obvious, on other parts of the board. Chess is not for the "single track" mind—nor is the piano, the violin, the cello or any other musical instrument. A skillful instrumentalist must think of a dozen things at the same time—the notes, the fingers, the tone, interpretation, rhythm, etc., etc. Likewise a singer, conductor or composer. In this faculty of many-sided simultaneous activity of the brain may lie the explanation of the undoubted fact that many good musicians are good chess (and checker) players.

Prominent examples of "chess brains" among musicians are, besides those already mentioned, Fritz Kreisler, Josef Hofmann, Toscha Seidel, Max Rosen, Leopold Lichtenberg, James Liebling and many others whose names do not come to mind.

One of the greatest chess masters of all time was François André Danican Philidor (1726-1795), a famous composer of his day, who ranked with such musicians as Grétry, Rameau and Lully. Philidor was the uncrowned chess champion of the world, and his books on the game are even now considered standard works. Philidor's Defense, invented by him over 200 years ago, still stands as a sound method of opening the game, despite modern analysis which has found flaws in many another opening.

The billiard virtuosos among the musical virtuosos are, besides Paderewski and Hofmann, already mentioned, Ignaz Friedman, Anton Hekking, Leopold Lichtenberg, and notably Leschetizky and Busoni, famous teachers of many of the world's great pianists—with apologies to probably many others.

Pugilists, of late the pets of fashionable circles, now have crashed their way also into the austere confines of musical criticism. Witness this review (signed H. T.) in the New York Times after Marian Anderson's recent Town Hall recital:

In the last four years, Europe has acclaimed this tall, handsome girl. It is time for her own country to honor her; for she bears gifts that are not to be feared. Born of poor parents in Philadelphia, Miss Anderson has made something of her natural endowment. If Joe Louis deserves to be an American hero for bowling over a lot of pushovers, then Marian Anderson has the right to at least a comparable standing. Handel, Schubert and Sibelius are not pushovers.

Do you remember that I asked here a few weeks ago, for a song setting of these lines:

"The other night upon a stair
I saw a man who wasn't there;
He wasn't there again today,
I wish that he would go away."

Oscar Hatch Hawley sends me his vocal-piano version, called "The Phantom," and it is a properly mysterious piece which I am still trying to decipher, what with the song part in six flats and the piano in six sharps, except where the key changes to a new Hawleysian key which has three sharps and two flats. It serves me right.

A trusty friend writes from Paris: "The latest Kreisler 'find,' and which I take pleasure in contributing to your collection, is the following from violinist Lilienthal's recent Paris program: 'Londonderry Air . . . Granados-Kreisler'."

Jews are no longer to be allowed to teach music in Germany. Times surely have changed there since I was a student in Berlin, when one Jew served as violin instructor to the Crown Prince, and another —Heinrich Grünfeld—became the favorite cellist and story teller of the Kaiser.

Hurdy-gurdies now are legally banned from the streets of New York. That is splendid, but many of us still fear the peripatetic calliopes and loudspeakers that might ride the thoroughfares during the coming Presidential election. Any prohibition in sight, Mr. Mayor?

From the music critic of the San Francisco Chronicle:

San Francisco, Calif., December 30, 1935.

Dear Variations:

After many weeks of inactivity in that direction, I suddenly began to get requests for my Wagner pamphlet from the East and the Middle West. I was quite unable to account for these until I ran across the attention-calling paragraph in your Variations. Many, many thanks. The little booklet has done much better than we anticipated. We distributed about 3000 copies in two weeks after it was announced, and now, thanks to you, we shall distribute more.

I have no time for a full report of current activities, but things look better here now than they did when I first came to this paper a year ago. (Monteux arrives today to start the symphony season.)

Sincerely yours,
ALFRED V. FRANKENSTEIN.

Sir Thomas Beecham, a deeply versed musician and brilliantly interpretative conductor, likes his little jests, and he sprung some of them upon the New York newspaper interviewers last week. The Herald-Tribune reporter reports:

"The most popular composer in England at the moment, I am sorry to say, I think is Bach," said Sir Thomas, taking his cigar out of his mouth. "There are others who ought to be—Mozart, Schubert, Handel or Brahms. And why? Because Bach is not austere. He is very jolly, very rackety; it's very simple to listen to Bach. Of course, not the good Bach—I mean the jigging Bach, what must have passed in the eighteenth century for jazz."

. . . He went to the Metropolitan last night as a matter of business. "It's a very painful duty going to hear singers," he remarked.

"The rarest thing to find in a singer is a voice," Sir Thomas hastened on. "I mean a characteristic voice. A voice that is not like any other voice. All great singers who have left a mark in musical history have had a voice you remember. Take Maurel, Reszke, Patti, Caruso, or Melba."

Asked for his latest sprightly quip from the world of music, Sir Thomas said he was conducting the orchestra in Tristan und Isolde, and had just commenced the overture. A friend of his in the audience was annoyed by two garrulous old ladies behind him who kept chattering about the music.

After asking the women to be silent once or twice, Sir Thomas's friend turned all the way around and said, severely: "Madame, you're seriously interfering with my pleasure!" He then turned back in the hope of hearing the rest of the overture.

One of the old ladies turned to the other and giggled: "You know, my dear, he thinks the opera has already begun!"

Horace Johnson's orchestral compositions are having a banner season of performances, and he is correspondingly proud. Our staff feels happy for his sake, and no one more so than the office poet who puts this on my desk:

"Count that day lost—
Believe you me—and gone for evermore,
Which does not bring
Press praises of a Horace Johnson score."

Mention of musical creation reminds me that I have not yet had time to adventure my way through the piano score of Eugene Goossens' new opera, Don Juan de Mañara, with a libretto by the late Arnold Bennett. It is no fun to take off ten minutes or so, and scamper with the eye alone through the 285 pages of music—oh, yes, that has been done in music reviewing—and so I am still waiting to get them under my hands when a leisured hour arrives.

On my piano, Eugene, is a high pile of new books and music to go under critical consideration, and atop the material lies your Don Juan volume, with its stylistic green and blue cover page, and that portrayed gentleman himself regarding me with a querying and accusing glance whenever I pass him by. . . . *Poco tiempo, poco tiempo, Señor.*

M. B. H. gives an easy one to solve: "Why is 'Tosca' like a certain brand of coffee? Because it's good to the last drop. Figure that out for yourself."

Irving Schwerké, general European mogul of the Musical Courier, delighted this department with a generous Christmas present of three unfamiliar stories:

This winter a young man applied for the "job" of second violinist in a certain local orchestra. When he came to rehearsal and they asked him to play, he said he could not play a note.

"Then why did you ask for a job, if you can't play?"

"Oh," he said, "I thought it would be a good way to learn."

A certain conductor was rehearsing a noted orchestra in one of "his own" compositions. He stopped to ask the cellist, "Why do you play that phrase so slowly?"

"Just habit, sir; that is the way I am used to playing it in Tristan and Isolde!"

D'Indy was conducting an examination in musical history at the Schola Cantorum, Paris, and was trying to get a young girl to answer, "In what epoch did the composer of La Vestale live?"

The girl did not know, and d'Indy, with his wonted kindness, said, "Now, that is all right. Let us look into the matter together, and I am certain we can find the answer. Now, *I* remember that when I was a little boy, I saw the widow of that composer in the street. What epoch could that be?"

"The Middle Ages, Maitre!" came the prompt reply.

The law of supply and demand sometimes goes awry. See how many musicians need genius and how little there is.

A subscriber wishes to know whether "Glück" and "Händel" are the proper spellings for those names. Yes, if Brähms, Beethöven, Chöpin, Wägner, Mendelssöhn and Schübert are correct.

Vincenzo Abrici, Italian composer, organist and conductor, was musical director to Queen Christina (1650) at Stralsund, Sweden, and afterwards (1680) one of the predecessors of Bach as organist of the Leipsic Thomaskirche.

Abrici died in 1696. His last words were "I hope that Fritz Kreisler will leave my works as they are, and also not write anything 'in the style of Abrici'."

The pious man's wish came true, as his compositions, all in manuscript, were destroyed in the Dresden Library during the bombardment of 1760.

Happy New Blear, dear children—Happy New Blear! May you get all that's coming to you every one of the three hundred and sixty-five of the days!

* * *

Speaking of gifts, let me tell you that I never in all my life got such a fine decoration of bruises on my nether extremities as those I received at Constance Hope's birthday crush on December 29. I not only parted from my 1935 wit at that exotic festival but carried away most of the cream tarts on the back of my best pants.

Everybody was in affectionate mood and kisses and hugs were rapturously presented with murmured endearments on all sorts of people. I even saw Grena Bennett kissing the statue of a bronze Adonis in a moment of forgetfulness. It was coldly received. Too bad, Grena. Maybe you'll have more response in 1936.

Fritz Reiner, Konrad Bercovici, the two Behrens lassies (Louise and Edith), Greta Rausch, Marguerite D'Alvarez, Josephine Vila, the Spaeths (Sig and Katherine), Estelle Liebling, Edith Mason, Lily Pons, Margherita Tirindelli, Jack Fout, Emanuel List, Colette D'Arville, Deems Taylor, Berthold Neuer, were among the passionate cocktail tipplers. If I had not been seriously squeezed between a sideboard and a group of ardent worshippers I might have seen more than I did. However, I witnessed enough. All my illusions are dissipated. But I am not. That is—not yet.

* * *

New Year's Eve is a merry, merry time. In fact, it's so merry that by five o'clock in the morning I'm not only a merry-go-round but a carrousel. I spent most of the bewitching moments between death and birth in Chinatown eating curious food and quaffing a flaming fluid properly labeled the Tiger's Passion.

When I had dragged myself away from the slant-eyed looks of the denizens of that pungent haunt, I labored industriously via numerous conveyances to the Waldorf-Astoria to honor Colette D'Arville with my imperial presence. There I found an intimate assemblage consisting of Constance Hope and a boy friend, Giovanni Martinelli, Helen Redington, Dorothee Manski, Walter Bransen, Desire Defrere, Horace Johnson, Hilda Burke, Jack Coles, Estelle Liebling, Arthur Mosler and Frederick Sperling. All of them (deep in vintage champagne) were pledging the honor of their country, the fortunes of their families, and the hilts of their verbal poniards to hold 1936 in reverence. I pledged, too, but what and how much I no longer remember. And, personally, I don't think I should. I blush easily.

* * *

Dear Simon Snooper:

I apologize for being so long in thanking you for your lovely Christmas gift: you know, the one where Santa takes off his beard and we find out at last *who he really is*. One reason for my delay is that the card took such a long time finding me. You see, I've moved.

It was this way. No, I didn't want to move. I liked my old apartment, and I was used to its noises. But just as I was starting out for my lesson one morning a man stopped me at the door and spoke to me as if I knew him. And you know how it is: nobody ever wants to offend an audience, particularly if it looks like a paid admission. So I'd been in his car driving up Riverside Drive for quite some time before I found him out. No, I didn't get to my lesson. Yes, he was a real estate agent. Oh, I tried to get away: I told him about my appointment. But you can't imagine how many strings or arrows or quivers or whatever he had to his bow and how determined he was to shoot them all. I was less than putty in his hands. Lunchless, dinnerless, sleepless we plodded on; until at last when I found myself peering at an apartment by flash-light a final glimmer of reason flared up and I announced that even if it was Buckingham Palace at $3 a month I wouldn't dare take it by flash-light.

However, that was the one he made me take before he would let me go home to sleep. And here I am like a dove or an eagle or an owl in a nest. It has an electric refrigerator and a terrace and a fireplace. Also a safe in the wall with its combination plainly written on the near-by mantel. Only a high-boy could conceal that safe. As it is now, it forms a silvery halo behind a clock. Visitors smother their curiosity as long as possible and finally demand, "What *is* that thing?" Upon learning, they rush forward with childlike eagerness and spend the rest of their visit in absorbed silence—spinning the dial and trying to open the thing—while I take up my knitting or even start practicing without their noticing. I have never had so many callers; one tells another; now they no longer greet me but brush past me muttering, "Left to 7, slow right to 15." Christmas Day there were six at it, with a child or two prowling around the edges whining, "Lemme try it!" The safe never opens. I like to think that its dark depths hide the smoldering fire of rubies and the cool flash of emeralds. One dial-spinner made the disk loosen around the edge, but he evidently missed the last direction because the thing leaped back from whence it came. Untouched by the treasure-seeking fever my mother observed, "The chief trouble with the directions is that one isn't told where to begin." Perhaps she's not so untouched by the fever; perhaps she works on it when none is nigh. She loves puzzles and now has a maddening thing of millions of pieces which make a wooden ball. After two months' work she has it all but one piece. I beg her to cut the piece so it will fit but no: she has her principles.

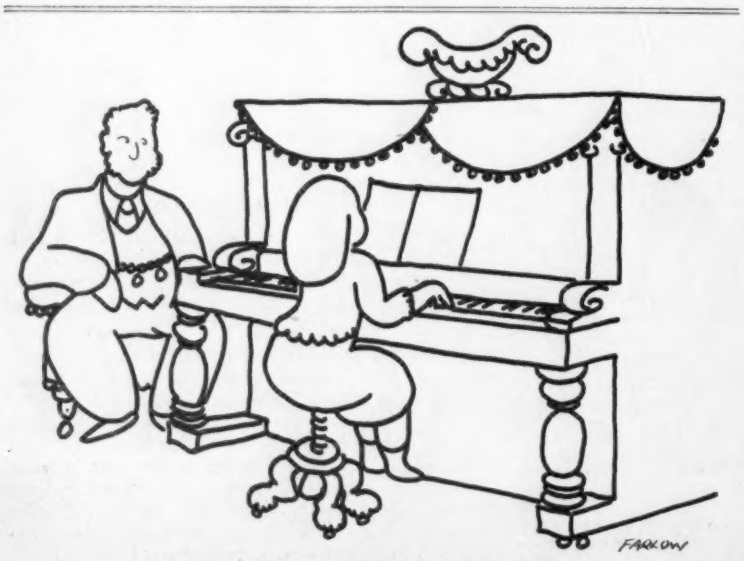
All this may have a distinctly drunken sound and appearance. But the hour is 2:45 A.M. and I am sitting here in my be-furred coat with a hat drawn over one eye. Any disinterested observer might decide on drunkenness or derangement. However, the explanation is simple. 'Tis a bitter, bitter night. And my remarkable cat is out in the bitterness, visiting, I suspect, the neighbors. Every few minutes I go out on the terrace and hiss "Kitty, Kitty, Kitty!" Hence the coat and hat. In case I must retire ere the cat's return I have placed a partially finished braided rug (a pastelly thing of yellow and green of mother's creation) outside with a note hair-pinned to it for Hilda in the morning, "For the cat—don't throw away!" Just like the Wendel sisters—except for the millions.

So that's why I moved; it was only because of the fact that the real estate man's will was steel pitted against mine of cast-iron. Mine broke. MARION.

Dear Marion:

Your profound apology has so moved me that I am still weeping hysterical tears. I judge that your personal motto from now on is "Safety First." Please let me know when I can come and play safe with you.

SIMON.



THE ETERNAL PRODIGY: 1886 *VERSION*

FOREIGN NEWS IN BRIEF

Schipa Hailed at Scala

MILAN.—Tito Schipa made his debut in Il Matrimonio Segreto at La Scala on January 1. The performance was a triumph for the tenor. B. K.

Hofmann and Heifetz in Edinburgh Successes

EDINBURGH.—The second of the Edinburgh Music Club series of piano recitals featured Josef Hofmann in three sonatas: Beethoven, C minor (op. 111); Schumann, F sharp minor (op. 11) (the "concerto without orchestra"), and Chopin, B minor (op. 58). A giant program by a giant of the piano. Hofmann's success was overwhelming. . . . Fritz Busch appeared as guest conductor with the Reid Orchestra December 5. An early piano concerto by Professor Tovey was performed, and also for the first time in Edinburgh, variations and fugue for small orchestra on a theme by Mozart, by the conductor's brother, Adolf Busch. . . . Heifetz created a furor here when he played two concertos (Brahms in D minor, Glazounoff in A) with the Scottish Orchestra.

W. S.

Dora and Gerhard Willner Heard in Cairo

CAIRO—The Oriental Hall of the American University was practically full on the occasion of the concert given there, under the auspices of the American University, by Dora and Gerhard Willner, soprano and pianist respectively. Mr. Willner's part of the program consisted of prelude and fugue in B minor, Chromatic Fantasy and Fugue, prelude and fugue in C (Bach) and sonata in B (Mozart). He performed these numbers with the understanding and appreciation that comes only after long and intimate communion with these masters, his work being marked by fine sense of expression, mood variety, balance, and the right feeling of detachment.

Dora Willner sang songs and arias from Bach, Mozart, and Haydn, Alice Mirshak lending her aid to the duet Sull' Avia, from Mozart's Figaro. Madame Willner combined a charming personality with a pleasing voice used expressively, and in her selection (which may also be said of Mr. Willner) did great service to music's cause in Egypt.

R. P.

Establish Fund to Sponsor London Recital Debuts

LONDON.—The Moulton Mayer Fund, created by the generosity of Mr. and Mrs. Robert Mayer, has been established in the Royal College of Music. The annual income is dedicated to making grants in aid to a certain number of young musicians, instrumentalists or singers who have completed their training and wish to make their first public London appearance. A committee appointed for the purpose will choose the beneficiaries. The recipients are not required to have taken training at any certain place of instruction, nor must they come from any specified district. C. S.

OBITUARY

Harry B. Smith

ATLANTIC CITY, N. J.—Harry B. Smith, librettist of many comic operas by eminent composers, died here of a heart attack on New Year's Day. He had been staying at this resort while convalescent from an illness. Mr. Smith, who was seventy-five years of age, had for a half century supplied the American stage with many of its most amusing and distinctive operetta books.

Harry Bache Smith was born in Buffalo, N. Y., December 28, 1860. During his boyhood in Chicago, he began to write librettos for high school and church productions, and later did a column of dramatic and music criticism for the Chicago Daily News. His first comic opera book, Rosita, or Cupid and Cupidity, was produced in 1883. But his first major success was The Begum (1887), the score of which was by Reginald De Koven, then employed as a shipping clerk in a Chicago wholesale dry-goods store. This operetta made the reputation of both men. Colonel John A. McCaull, manager of The Bostonians, a famous light opera organization, persuaded them to come to New York and continue their collaboration. They produced Don Quixote in 1888, and two years later the perennially popular Robin Hood, which placed Mr. Smith in the enviable place of leading librettist of the American stage, and one of the highest royalty-earners in the country. Soon after coming to New York, Smith met Victor Herbert, then a cellist in the Metropolitan Opera Orchestra. Together they collaborated in fourteen operettas, beginning with The Wizard of the Nile, and including The Fortune Teller, The Serenade, and The Idol's Eye. He also wrote lyrics for Weber and Fields, Lillian Russell, Fritzi Scheff, Marie Tempest, De Wolf Hopper and Francis Wilson, then reigning stage favorites. In 1904, six of Mr. Smith's musical shows were running at one time in New York. He was also a pioneer in the newer revue form of production, providing the books for the Ziegfeld Follies from 1907 to 1911. He collaborated with John Philip Sousa in The Free Lance, with Franz Lehar in Gypsy Love, with Irving Berlin in several productions, and with Sigmund Romberg, Ivan Caryl, Oscar Straus and others. In all, his original stage works or adaptations were said to have numbered about 300. Mr. Smith contributed articles to publications, and issued two books of verse, an edition of early Dickens letters, and a book of reminiscences, First Nights and First Editions (1931), which dwelt partly on his hobby of rare book collections. He married Miss Lena Reed in 1887, and after her death, Miss Irene Bentley, musical comedy actress, who survives.

Ferdinand Smith

HARTFORD, CONN.—Ferdinand Smith, harpist, who had played in the United States, Europe and South Africa and had given a command performance before King Edward VII of England, died here on December 21 at the age of sixty-five. He was professionally known as F. W. Dale. His survivors are a sister and a brother.

R. P.

Mrs. Frances Suber

Mrs. Frances Suber, widow of Maurice Suber, a musician, and mother of Harry Suber, treasurer of Local 802, American Federation of Musicians, died at her home in New York on December 21. She was seventy-seven years old, and leaves, besides the son already mentioned, another son, Samuel Suber, also a member of the musicians' union executive board, and three sisters.

Emil Karl Janser

SPRINGFIELD, MASS.—Emil Karl Janser, sixty-one, founder and conductor of the first Springfield Symphony Orchestra, died here on December 24. He is survived by his wife, the former Celeste Seymour. Mr. Janser was born and educated in Switzerland. After coming to this country, he taught piano and violin in this city for many years. R. P.

Frances Millett Hoyt

MANCHESTER, VT.—Frances Millett Hoyt, singer, who also was author of Mis' Stone, a volume of light monologues, died on December 29 at her home at the age of sixty-six years. She leaves a sister and a brother. As a vocalist, Miss Hoyt had, with her sister, made a transcontinental tour with Sousa's Band. They appeared in London for a year, and during the war sang for the Yankee Division in France. P. R.

El Paso Hails Roth Quartet

Oratorio Society Sings Mendelssohn Work—Resident Orchestra Has Soloists

EL PASO, TEX.—The concert of the Roth Quartet was an outstanding chamber music concert in El Paso. The quartet was presented by the El Paso Chamber Music Society (Mrs. Hallett Johnson, manager). The program consisted of Mozart, Beethoven and Brahms quartets masterfully played by four of the finest artists to whom we have had the pleasure to listen.

The choir of St. Clement's Church (Walter Davis, organist, and choirmaster) presented the oratorio Elijah on December 1. The soloists on the occasion were Edna Andrews, Courtney Proffitt, Dorrance Roderick, and Louis Cogsshall.

Under the direction of Carlisle Tucker, the El Paso Oratorio Society sang Mendelssohn's Hymn of Praise and Hear My Prayer on December 13. This society is one of El Paso's newest, this being their opening concert of the season, and the concert was one of the finest pieces of choral work ever done here. The chorus of sixty was accompanied on the organ by Dagmar McCullough, on the piano by Abbie Durkee, and an orchestra of twenty pieces. The soloists for the concert were Eleanore Woodforde, dramatic soprano, and Russell Horton, tenor, both of Los Angeles, and Bernie Mae Pye of El Paso. Miss Woodforde displayed a voice of beauty and depth particularly fitted to the work and with a rare gift of interpretation which reached the heights in O, for the Wings of a Dove in the Hymn of Praise. Mrs. Pye, a younger and local singer, sang with a voice of charm in the duet I Waited for the Lord, with Miss Woodforde. Mr. Horton gave an authoritative interpretation of his work, with a tenor voice of quality. A large audience was greatly pleased with the concert.

On December 29 the El Paso Symphony Orchestra, under the baton of H. Arthur Brown gave the second concert of the season with Ethel Rader, lyric soprano, and Sadah Shuchari, violinist, as soloists. This was the annual "Pop" concert given by the orchestra. The program opened with the overture to Merry Wives of Windsor, followed by the ballet music from Faust. Miss Shuchari then played the Edouard Lalo Concerto Espagnole with the orchestra. The young artist played the work convincingly, showing brilliant technic. Ethel Rader sang Caro Nome from Rigoletto, and The Wren, showing good training. Other numbers played by the orchestra were Valse Triste by Sibelius, The Flight of the Bumble Bee, Rimsky-Korsakoff, On the Trail by Ferde Grofé, The Dance of the Buffoons, and Oúverture Solónelle, by Tschaikowsky, which was the hightlight of the concert.

Several complimentary concerts have been given in the past two days by the Banda de Estado Mayor of Mexico City. This is the band corresponding to the Marine Band of the United States, and was sent to El Paso by President Cardenas of Mexico to assist with the music of the Sun-Carnival staged in El Paso Sun Bowl on New Year's Day. The band consists of ninety-eight pieces. The director, Senor Capitan Genaro Nunez, is one of Mexico's finest musicians. H. J.

Musicales

Plotnikoff Conducts Horace Johnson's Astarte

A Weber-Schumann-Russian program of orchestral music performed by the Richmond Symphony Orchestra, Eugene Plotnikoff conducting, at Bronx County Court Building, January 3, featured Horace Johnson's symphonic poem, Astarte. Two performances of the work in Greater New York were given within the week, and another is scheduled for February. The ancient Phoenician goddess of the Moon is visualized in Helen Redington's (Mrs. Johnson's) sonnet, printed on the program, the keynote of which might be condensed in two selected lines, namely: "That lightning glance . . . Even today, warms men to carnival, Tuning their blood to amorous madrigal."

The work, highly descriptive throughout, picturing a mystic, ethereal, warm and fragrant night of love and carnival, contains fresh-sounding music, imitating nobody. Features named might include the low-lying flutes of the beginning; picturization of the lightning, silver-tipped lance; the French horn and cello melody at the close, and the warm expression prevailing throughout. The men performed the work *con amore*, and at the close Conductor Plotnikoff introduced Mr. Johnson, who bowed to the strong and continued applause.

Von Weber's Oberon overture received finely worked-out interpretation; Rimsky-Korsakoff's Christmas Suite was full of wizards, witches and holiday spirit, and Schumann's Spring Symphony was performed with finesse, nuance and unity. Mr. Plotnikoff received personal plaudits for his always vigorous, sympathetic conducting, which he generously passed on to his men. Standees overflowed into side-aisles and lobby, and hushed attention proclaimed the deep interest in all the music. F. W. R.

* * *

D'Alton McLaughlin Organ Recital

Heavily falling snow did not prevent an audience of good size from attending the recital of Christmas Music by D'Alton McLaughlin of Toronto, Can., at St. Thomas Church, New York, December 29. Accustomed to a splendid organ at Yorkminster Church in his native city, he showed complete mastery of the relatively strange instrument, a feat which in itself is an accomplishment. From the beginning he held his auditors by reason of expert registration, the building of climax and clear technic. His pedal dexterity in Bonnet's Rhapsodie Catalane, employing seldom-heard double tones, trills and other startling effects, came out with definiteness, partly through the use of four-foot stops. The ineffable peace of Reger's Christmas Eve was apparent, despite ingenious polyphony and thick harmonies. How Brightly Shines (Merkel) brought one of the impressive climaxes of the prpogram; inherent melodious content made the work attractive. The recitalist closed with a modernistic arrangement of Adeste Fideles and Dulci Jubilo (Karg-Elert) in which clanging chimes and bells were allied with bizarre chords and what were once known as "futuristic" effects. Throughout the auditors listened with close attention and at the close regretfully departed, for the hour of music contained definite variety, charm and sincerity. F. W. R.

* * *

Seibert Continues Organ Recitals

Continuing his Sunday afternoon organ recitals at Holy Trinity Lutheran Church, New York, Henry F. Seibert, Mus. Doc., on January 5 performed ten works, beginning with Bach and Mendelssohn, continuing with Sturges and Handel, and ending with Lemare and Mansfield works. Playing with technical facility and command, including poise and good taste, Dr. Seibert brought out the significant details of each work. F. W. R.

* * *

Fiedler Directs N. Y. Civic Orchestra

A feature of the January 5 concert of the New York Civic Orchestra was the first appearance of Arthur Fiedler as a conductor in New York City. To demonstrate his gifts as an orchestral leader Mr. Fiedler arranged a program that revealed catholic taste and musical discernment. Opening with the familiar suite in D major of Bach, which was played with a sensitive regard for design, he then treated his listeners to a smooth-flowing reading of Haydn's "Clock" symphony. For lighter miscellany Mr. Fiedler presented a vivid interpretation of the dramatic Sorcerer's Apprentice by Dukas, Holst's unpretentious and agreeable little St. Paul Suite for strings, and brought the concert to an effective close with a stirring performance of Wagner's overture to Tannhäuser.

Mr. Fiedler's abilities as a conductor have been recognized for some years in Boston where he is highly regarded as leader of the famous Boston Symphony Orchestra "pop" concerts and of the outdoor concerts on the Charles River Embankment. At his first appearance here on Sunday evening he gave ample proof of his powers. Such fundamentals as precision of attack and release, nice balance of choirs and euphony were abundantly evident throughout the evening. Of equal importance were Mr. Fiedler's clear feeling for tonal architecture, his incisive rhythm and his ability to grasp and communicate the poetic or emotional import of the music in hand. An audience that filled the auditorium to capacity gave Mr. Fiedler a rousing reception. J. C.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 11
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11 o'clock)
Boston Symphony Orchestra, Carnegie Hall (A)
Stell Andersen, pianist, Town Hall (A)
Orchestral concert (Paul Stassevitch, conductor), Town Hall (E)

Sunday, January 12
Eugenia Buxton, pianist, Town Hall (A)
Eide Norena, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Music Guild Concert; Hortense Monath, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, January 13
Beethoven Association, Town Hall (E)

Tuesday, January 14
Eleanor Spencer, pianist, Town Hall (A—3 o'clock)
Musical Art Quartet, Town Hall (E)
Heifetz, violinist, Carnegie Hall (E)
New York Madrigal Society, Steinway Hall (A)

Wednesday, January 15
Artur Schnabel, pianist; first of seven Wednesday evening recitals presenting complete pianoforte sonatas of Beethoven, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Thursday, January 16
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 17
Erica Morini, violinist, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, January 18
Webster Aitken, pianist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mary Stewart, mezzo-soprano, Town Hall (A)
Music Guild Concert: Joseph Schuster, cellist; Leonard Liebling commentator; town Hall (A—5:30)
Emanuel Feuermann, cellist, Town Hall (E)

Monday, January 20
Benjamin De Loache, baritone, Town Hall (A)
Emma Redell, soprano, Town Hall (E)

Tuesday, January 21
Winifred Christie, recital on the Moor Double Keyboard Piano, Town Hall (E)
Beveridge Webster, pianist, Carnegie Hall (E)
Henri Deering, pianist, and Boris Koutzem, violinist, Steinway Hall (E)

Wednesday, January 22
Andres Segovia, guitarist, Town Hall Endowment Series, Town Hall (E)
Artur Schnabel, pianist, Carnegie Hall (E)

Thursday, January 23
Artistic Mornings; Duselina Giannini, soprano, Chase Baromeo, baritone, Mischa Levitzki, pianist; Hotel Plaza (A—2:30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 24
Joaquin Nin-Culmell, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (E)
Lea Luboshutz, violinist, Carnegie Hall (E)

Saturday, January 25
Nikita Magaloff, pianist, Town Hall (A)
International Ladies' Garment Workers Union Choral Concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ezio Pinza, baritone, Town Hall (A)
Music Guild Lecture-recital; Stradivarius Quartet; Leonard Liebling, commentator; Town Hall (A—5.30)
Inez Lauritano, violinist, Town Hall (E)

Monday, January 27
National Orchestral Association, Carnegie Hall (E)
Etienne Aryot, pianist, Town Hall (E)
Leonard Stocker, baritone, Steinway Hall (E)

Tuesday, January 28
Eleanor Spencer, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
John Kirkpatrick, pianist, Town Hall (E)

Wednesday, January 29
Artur Schnabel, pianist, Carnegie Hall (E)
Grace Leslie, contralto, Town Hall (E)
Hope Miller, soprano, Steinway Hall (E)

Thursday, January 30
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 31
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Herta Gluckmann, soprano, Town Hall (E)
Marcella Geon, Wagner Conversational Recital, Steinway Hall (E)

Saturday, February 1
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n. with Mischa Elman, violinist, Carnegie Hall (A)
Shura Cherkassky, pianist, Town Hall (A)
Anita Atwater, soprano, Town Hall (E)

Sunday, February 2
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harriet Eells, mezzo-soprano, Town Hall (A)
Music Guild Lecture-recital; Ray Lev, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)
Elena Gerhardt, soprano, Town Hall (E)

Monday, February 3
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, February 4
Surya Sena and Nelun Devi, Singhalese folk-song recital, Town Hall (A)
Kolisch String Quartet, Town Hall (E)
Schola Cantorum of New York, Carnegie Hall (E)

Wednesday, February 5
Artur Schnabel, pianist, Carnegie Hall (E)
Irene Hampton, pianist, Town Hall (E)

Thursday, February 6
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 7
Artur Schnabel, pianist, Bronislaw Huberman, violinist, Emanuel Feuermann, cellist, in joint recital, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, February 8
Josef Hofmann, pianist, Carnegie Hall (A)
Robert Casadesus, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 9
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Music Guild Lecture-recital; Emanuel Feuermann, cellist; Leonard Liebling, commentator; Town Hall (A—5:30)
Lucie Bigelow Rosen, thereminist, Town Hall (E)
New York Madrigal Society, Steinway Hall (A)

Monday, February 10
Judith Sidorsky, pianist, Town Hall (A)
Beethoven Association, Town Hall (E)
Norma Krueger, pianist, Barbizon-Plaza (E)

Tuesday, February 11
New York Women's Symphony Orchestra, Carnegie Hall (E)
Myra Hess, Town Hall (A)
Queena Mario, soprano, Town Hall (E)

Wednesday, February 12
Artur Schnabel, pianist, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Ruth Breton, violinst, Town Hall (E)

Thursday, February 13
Philharmonic-Symphony Orcrestra, Carnegie Hall (E)

Friday, February 14
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 15
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Egon Petri, pianist, Town Hall (A)
Clara Rondi, soprano, Town Hall (E)

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New York Concerts

(*Continued from page* 10)

Delius—a dance from the early opera Koanga (recently staged in London and given first American hearing at this time) and a Serenade from the incidental music to Hassan, an Oriental drama by Flecker. Both are slight and graceful items, not really representative of the profoundly sensitive English master, though the second work had atmosphere and tenderness. One of the most powerful performances ever heard here of Vaughan Williams' London Symphony followed—a reading which brought out all the pictorial detail and subtle atmospheric painting that the composer has consummately woven into this sombre, if somewhat literal, picture of the British metropolis in its contrasted moods of grim despair and folk gaiety. Especially the final movement, with its haunting theme of the flowing Thames and the parade of the homeless, was grippingly read, and throughout, the passages of English folk melody were given their full force by one who understands the idiom of this symphony thoroughly.

In striking contrast, the little-played "Paris" Symphony of Mozart, simple in its structure and of irrepressible spirit and humor, had a radiant and spontaneous performance. Though one might have preferred a smaller orchestra for such a work, the mellow beauty of the string playing in the *andante* won every heart. The climax, in many ways, of the concert came with Elgar's delightful Cockaigne overture, the breezy, rhapsodic pages of which were touched with gallantry and a boyish sentiment that clearly revealed Sir Thomas' fondness for the score. With the conductor urging on every section of the orchestra to revel without inhibition in its genial measures, the work became a virtuoso achievement of high order and brought a concluding triumph and many recalls for the distinguished guest.

JANUARY 3

Viola Mitchell Viola Mitchell's recital at Town Hall on Friday evening featured the first New York performance of Malipiero's concerto for violin, a work for which Miss Mitchell has first performance rights, and in which she has been soloist with symphony orchestras in this country and abroad. At its first New York hearing, the orchestral ensemble was replaced by Erich Itor Kahn at the piano. The score is unmistakably the tonal inspiration of a contemporary, but it has melodic passages and is never extreme in its modernism. There are three movements —*allegro con spirito, lento ma non troppo* and *allegro*. The first is the most spectacular, written somewhat in the style of Stravinsky and furnishing opportunity for display of Miss Mitchell's technical brilliance. The beauty and appeal of the music seemed to this listener to be most evident in the second movement, where melody prevailed in a suave and singing sequence. The performance was greeted by ardent applause.

Miss Mitchell began her program with the Chaconne by Vitali and proceeded to the Brahms sonata in D minor. After the intermission came a Berceuse by Ysaye (with whom Miss Mitchell has studied), Debussy's Minstrels and La Plus que Lente and the Ravel Tzigane. The violinist possesses a tone smooth and swelling, and her interpretations are those of a thoughtful and poetically endowed musician. Her playing is scholarly without pedantry, and she combines the vitality of youth with the restraint of maturity. An audience of unusual size and enthusiasm was on hand, and hearty plaudits were the order of the evening.

JANUARY 4

National Orchestra Association With the National Orchestra Association (Leon Barzin, conductor) Mischa Elman is giving a series of five concerts in Carnegie Hall, programming fifteen standard violin concertos, three for each program.

The momentous undertaking began with the present Saturday matinee, and attracted a numerous array of absorbed listeners, to commune with Bach's E major concerto, Mozart's in A major, and that by Beethoven.

Elman was in lofty mood and at the height of his powers in interpretation and technic. When that is the case, one could not well imagine violin art of purer style or deeper eloquence.

The player produced an individual manner for each of the composers, and did so with an endless variety of shadings, and nuances in delivery. The breadth of Bach, the serenity of Mozart, and the majesty of Beethoven all were revealed clearly and convincingly. One had but to marvel at the unfailing authority and endless resource of the masterful Elman. And always his full, fine, and appealing tone gave out soulful song.

Barzin and his young assistants were impressively in the musical picture, with flexible, discreet accompaniments and welded symphonic affiliation when the score called for equal activity from soloist and orchestra —particularly in the pages of Beethoven.

Ovations were garnered by Elman in which he made Barzin and his players share generously.

Arthur M. Abell furnished unusually interesting printed annotations for the concert.

Guiomar Novaes A capacity audience greeted Guiomar Novaes at her Town Hall piano matinee, where she played Bach's Chromatic Fantasie and Fugue, Beethoven's theme and variations in F, Chopin's B minor sonata, and shorter pieces by Guarnieri, De Falla, and Albeniz.

Mme. Novaes, in glorious estate, revealed again her warm musical insight, fluent execution, and many poetical and dramatic ravishments of touch and tone. She makes beautiful sound of everything she produces, and always behind that aural appeal one senses the mind and mastery of an interpreter who also communes spiritually with the composers.

Chopin's sonata was perhaps the performance that caused most excitement in the listeners. It was done with compelling passional sweep.

Mme. Novaes was acclaimed throughout her recital and had to grant encores in order to repay the resounding tributes of applause.

JANUARY 5

Philharmonic Orchestra Continuing his missionary work in the introduction of English music and little known compositions of Mozart, Sir Thomas Beecham at the Sunday afternoon concert of the Philharmonic Orchestra presented an interesting and enlivening bill. This consisted of Vaughan Williams' overture to The Wasps of Aristophanes, Gustav Holst's Beni Mora suite, Mozart's symphony (No. 34) in C major (K. 338) and Elgar's symphony (No. 1) in A flat major.

The Williams overture, heard under Coates at a Stadium concert in New York in 1932, is bustling and vigorous, suggesting the old English folk manner without any attempt to realize antique atmosphere. It is well constructed and musicianly rather than especially original. Holst's Beni Mora Suite, consisting of two dance sections and a movement depicting The Street of the Ouled Naïls, the quarter of native dancers, derives from a visit which the composer paid to Algeria. It is Orientalism of a pleasant, exotic sort, strained through an English sieve, recalling certain Slavic models but containing an original final section in which a reiterated motif vividly pictures the monotonous round of the dancers.

Again the Mozart symphony revealed Sir Thomas in his most precise and superbly sensitive mood, the work receiving a reading of marvellous flexibility, joyous abandon and heart-searching warmth. His deeply moving exposition of the beautiful *andante* brought one of those rare intervals in a season's music-making when something of celestial calm seems transported to the concert room. The players as well as the audience responded to the noble simplicity of this music to a degree seldom realized.

The climax of the concert came in a stunning performance of the Elgar symphony, which crowned the impression the English conductor had made during the week as a leader of the highest virtuosity and musicianship. Seldom has Elgar's music been made to pulse with such life and passionate lyricism. Conducting at fiery pace and with an energy that extracted every ounce of meaning from the work, Sir Thomas gave a glowing and memorable reading of the *adagio* and a powerful evocation of the exalted finale. There was a long ovation.

Bartlett and Robertson Ethel Bartlett and Rae Robertson returned to New York for a two-piano matinee at Town Hall which attracted a good-sized and representative audience.

The gifted English pair played some Bach transcriptions, the Haydn-Brahms variations, Mozart's F major sonata (one piano, four hands) Walton's waltz from "Façade." Rachmaninoff's Romance, Balfour Gardiner's Noël (first time here) and Liszt's Mephisto Valse.

One is accustomed to well considered and intelligently ensembled performances from Mr. and Mrs. Robertson, and this recital brought those qualities again prominently to the fore. The players were in admirable form and gave high pleasure with their thorough musicianship, skillful adjustments in balance and tone, and always effective technical command.

They articulated the Bach pieces with lovely clarity; gave sunlit structure to the Mozart sonata, and dignity and elevated feeling to the variations by Brahms.

In the shorter numbers came many attractions of tone, rhythm, and nuancing, ranging from sentiment to humor.

Applause ran to generous degree and brought the couple to the platform repeatedly, where their gracious manner registered as strongly as their performances.

The Music Guild Lecture-recitals of the Music Guild were resumed Sunday afternoon at Town Hall, the series having been temporarily discontinued for the two Sundays during the holidays. As on previous occasions, Leonard Liebling officiated as commentator and for this concert introduced Clarence Adler and Samuel Antek in a program of sonatas for piano and violin. The list included the A minor sonata of Schumann, the G major sonata (No. 11) of Mozart and the sonata in D minor of Brahms.

Mr. Liebling's talk reminded the listeners of the wide variety which they would hear in the three sonatas, the Mozart being an example of an early work of this kind, the Schumann illustrative of the romantic and the Brahms representing the neo-classic style. Excerpts were read from Clara Schumann's diary bringing to light musical facts in the careers of Schumann and Brahms. The Schumann sonata was cited as an eloquent testament of the beautiful romance between Robert and Clara Schumann. Mr. Liebling also pointed out Clarence Adler as an appropriate interpreter of the Brahms opus, Adler having played this sonata with the late Hugo Herrmann, who had at one time been the violinist in a performance with Brahms himself at the piano.

Messrs. Antek and Adler gave careful and

(*Continued on page* 21)

Stuart Ross Active as Pianist, Conductor and Teacher

October saw Stuart Ross beginning an active fall season. He has played New York engagements for John Herrick, Major Greenlees, Mme. Du Puy and Mary Hopple; and

STUART ROSS

has been at the piano for recitals in other cities for Dayton Henry, Marguerite Barr MacClain, Harrison Christian, Henri Rainville, Myron Duncan, Ora Witte and Stuart Gracey.

Two days each week Mr. Ross teaches at the Emma Willard School, Troy, N. Y.; and one day weekly at the Clarke Conservatory in Philadelphia. He conducts the Flushing (N. Y.) Ars Musica Choral Guild, has been pianist for the New York Singers Club, and is heard every Sunday evening over WEAF with Sigurd Nilssen and Hardesty Johnson. This schedule continues in the New Year, and in addition Mr. Ross will accompany recitals for Rosa Ponselle and Kathryn Meisle.

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Synchronizing of Music and Stage Factors Sought in Juilliard Opera Performances

Albert Stoessel, Conductor, Describes Ideal Which Animates Selection and Production of Works in English at New York School

The Juilliard Graduate School, New York, is presenting its usual extensive list of orchestra and choral, chamber music, recital and opera performances. Many of these are under the baton of Albert Stoessel. In addition to his activities at the Juilliard School of Music, Mr. Stoessel is a violinist and composer and conductor of the Oratorio Society of New York.

All of these activities are fruitful subject matter for an interview, and as I hesitated between leading questions, Mr. Stoessel himself made the choice. The conversation took place shortly before the seasonal opening of the Metropolitan Opera, and the lyric drama was the chief topic of current musical interest.

"The Juilliard Opera School is putting on three productions this season. The first, in December, was The Magic Flute by Mozart; on February 19, 20, 21 and 22, we present a double bill—L'Heure Espagnole by Ravel and the ballet, Joseph and His Brethren by Werner Josten; April 22 through 25, we plan to give Nikolai's Merry Wives of Windsor.

Espousing the Opera in English

"It is the intent of the Juilliard forces to offer performances whose music, libretto, stage settings and costumes—and the budget of expenses for all these—may serve as a model to schools, clubs and other organizations in this country.

"All our operas this year are to be sung in English, and we have exercised great care in selecting the librettos. We believe that opera in English is the proper lingual setting for at least a great part of the music drama given in America, but of course the English text must be a good one. The words must be congruous, in the fall of the syllables and their accent, with the melodic line of the music. If this primary requirement is not observed, the words, no matter how effective they might be when spoken, will not be understood when sung. Another essential in the English translation of a libretto is that it be good English. Too many such texts are mere literal transcriptions of the original tongue, and the result is a hopelessly stilted, stiff sequence of words that sound ridiculous to a people used to smooth, natural diction in the movies and on the stage.

"Hence, at Juilliard a great deal of research has gone into the choice of librettos in English, and for The Magic Flute we practically rewrote one before we decided it was satisfactory.

Innovations in Settings

"In the matter of scenery, we are deviating a little from the conventional—or, at least, from the hackneyed—for all the operas. We do not have any pictorial backdrops of the forest or other scenes. There is a black curtain and an arrangement of white blocks, in different groupings. This is an experiment with our audience in the psychology of vision, and also it seemed to us that the opera could stand on its musical merits without the spectacular background which is usually associated with its production. In the premiere of this work in Mozart's day, a chariot drawn by several real lions was driven on the stage, and other sensational features accompanied the inauguration of the score.

"For the ballet, Joseph and His Brethren, we shall give scenic effects by projecting pictures onto a scrim curtain at the back of the stage. A narrator will read the portions from the Bible that apply to the action, and the whole production will thus consist of three elements—the narration, the pictures at the back and the dancing on the stage.

(Photo by Albert Petersen)
ALBERT STOESSEL

"Ravel's L'Heure Espagnole is to be mounted scenically by a class of students of Columbia University who are taking a course in stage designing at Juilliard. We are employed in research work with regard to the stage background for the Merry Wives of Windsor, for which we intend to follow Elizabethan tradition of the days of Shakespeare.

"All these productions have an economical budget, although the Juilliard Opera School does not always confine itself to a small expenditure. The staging of Maria Malibran last spring was on a lavish scale. However, in our current season we wish to demonstrate that opera may be effectively given without incurring the grim deficits that haunt the dreams of sponsors.

Opera for Other Cities

"In my opinion, any city or town that has a symphony orchestra and a music season would do well to vary the sameness of symphony programs with opera, choral concerts, ballet performances and the frequent appearance of soloists. 'Prima donna' conductors who refuse to share the limelight with assisting artists and ensembles could build up their audiences by giving them a greater variety of personalities and attractions.

"Most of the major orchestras are broadening the scope of the entertainment on their schedules, but many of the smaller cities either have not perceived the situation or are held back by fear of expense. I believe that this is not necessary. To put on opera, ballet or choral programs in such centres takes more work and ingenuity than in the large places where they have money to command the 'name' artists, but the limited purse need not preclude presentations which, while not on a grandiose scale, still may have all the elements of artistic performance."

M. L. S.

New York Concerts

(Continued from page 20)

authentic treatment to the items and excelled in technical execution and musical expression. Each revealed himself as an individual artist capable of the sympathetic understanding and coordination required in the delivery of duet compositions. Mr. Antek's violin was especially fine in the Brahms number, while Mr. Adler overcame any difficulties which appeared on his score in a masterly manner. The audience applauded lavishly, even registering their approval in between movements where unusual artistry had been displayed.

Franciszek Zachara A New York recital by Franciszek Zachara, pianist, was given in Town Hall on Sunday evening, before an audience which evidently admired the young artist's modest manner and efficient keyboard equipment. Mr. Zachara presented a program of large scope, ranging from the Stradal arrangement of Wilhelm Friedemann Bach's organ concerto in D minor, through two sonatas in A major by Scarlatti and Mozart, Beethoven's Andante Favori, the Chopin sonata in B flat minor, to a shorter group of modern works. These included Scriabin's nocturne in D flat major (for left hand alone), and etude (op. 8, No. 12); the performer's own Humoresque, which was repeated in response to applause, and the Pabst paraphrase on excerpts from Tschaikowsky's Eugen Onegin.

Mr. Zachara showed a pianistic style of crisp and energetic sort, a finger technic developed to an advanced degree, clarity of tone, and evident appreciation of the structure of the works played. He seemed at times inclined to veer away from sentiment of any sort, and also to have his own ideas about some more or less traditional details of phrasing and interpretation. On the whole, however, he revealed a good foundation for artistic growth and emotional maturity of style that may be achieved with longer pianistic experience. The audience seemed to like his lack of pose and gesturing, his steadfast and unassuming dedication to his task, and at the close there were a number of encores, with auditors surrounding the piano.

Naumburg Foundation Again to Hold Auditions

The Walter W. Naumburg Musical Foundation announces its twelfth annual series of auditions for pianists, violinists, cellists and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics. Those artists who are adjudged to reveal outstanding talent in the auditions will be awarded New York debut recitals during the season 1936-37. All expenses directly connected with the recital will be paid by the foundation. Candidates must be not over thirty years of age and must be recommended in writing by a teacher, music school or musician of acknowledged standing. The preliminary auditions will be conducted by the National Music League during the month of March. Cooperating in these preliminary auditions is an advisory committee composed of Ernest Hutcheson, chairman; Francis Rogers, Willem Willeke and Harold V. Milligan. Application blanks may be secured at the office of the National Music League, Steinway Building, New York City. All applications must be filed not later than February 28. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

The Naumburg Musical Foundation was established in memory of Elkan Naumburg, patron of music, by his son, Walter W. Naumburg.

Juilliard Graduate School to Present Third Beethoven Concert

The Juilliard Graduate School, continuing the Beethoven Cycle of chamber-music concerts which is being presented this season at the Juilliard Auditorium, New York, announces the third concert for next Tuesday afternoon (five o'clock). The quartet in C minor, op. 18, No. 4, is to be performed by Bessie Simon, Eugenie Limberg, Nathan Gordon and Felix Salmond; the sonata in D, op. 102, No. 2, by Muriel Kerr and Mr. Salmond; the trio in B flat, op. 97, by Miss Kerr, Miss Simon and Mr. Salmond.

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METROPOLITAN OPERA

(*Continued from page 9*)

prano repeated her moving portrayal of a role which is one of her best. She was enthusiastically received both after her principal arias and during the curtain calls. There was sheer beauty of tone in her singing, which was marked by intelligence, simplicity of delivery, and a smoothly flowing production. The Dich theure Halle was beautifully sung.

Lauritz Melchior shared honors with Mme. Flagstad in the title role. In admirable voice, he sang well and acted convincingly. Margaret Halstead re-appeared as Venus, her splendid singing and portrayal showing a marked improvement over last year. Emanuel List, the Landgraf, was an imposing figure, singing with tonal richness and good volume. Mr. Schorr as Wolfram scored high, especially in his final act aria to the Evening Star. He added generally to the high standard of the performance, in which the other parts were in the familiar hands of Messrs. Clemens, Gabor, Paltrinieri and Wolfe as the Minnesingers. The role of the Shepherd fell again to Editha Fleischer. Karl Riedel was at the conductor's stand and gave an authoritative reading of the score.

Aida, January 2

With the exception of Lawrence Tibbett as Amonasro, the cast which presented Verdi's Aida on Thursday evening was the original so warmly received during the opening week of this season. Elisabeth Rethberg, whose portrayal of the title role is always one of beauty and strength, was in excellent voice, as was Giovanni Martinelli, the Radames. Gertrud Wettergren again was the excellent Amneris, Lawrence Tibbett, master of every role he sings, scored as Amonasro. Louis d'Angelo as the King, and Chase Baromeo as Ramfis completed a competent cast, with Thelma Votipka as the singing priestess offstage. The chorus was worthy of special commendation.

Under this year's staging the magnificence of the opera as a spectacle has been given an unlimited color, with its costumes and lighting. The opera itself lends itself admirably to featured scenic effects. No little charm is added by the ballet. Ettore Panniza conducted.

Siegfried, January 3

The third of the Ring music-dramas made its entry for the season in a performance of generally high excellence, and with three new impersonations to add novelty. These were the Brünnhilde of Marjorie Lawrence, the Erda of Kathryn Meisle, and the Alberich of Eduard Habich. Miss Lawrence sang the taxing twenty-minute awakening scene at the end of the work with knowledge of style and good tonal resources, adding to the fine impression which she has made in other roles. Miss Meisle's is a substantial-voiced Erda, one who summons majestic inflection to her long scene with Wotan in the final act. She also made an impression of experience and competence in the part. Mr. Habich's brief contribution as Alberich was an intensely vital, savage enactment, far different from the usual vague presentment of the villainous dwarf, and his singing had power, fullness and dramatic bite.

The central pillar of the performance was of course Lauritz Melchior's Siegfried, an impersonation of such resourceful artistic detail, subtlety of tone-coloring, variety of mood and vocal persuasiveness, as to rank him as undoubtedly the greatest living exponent of the part. Marek Windheim's Mime is also a masterpiece of character portrayal, with a winning quality to season the repulsive hypocrisy and fawning of the plotting Nibelung. Vocally, it is expressively sung, with amazing variety of tonal inflection. Ludwig Hofmann gave a forthright, full-toned performance as the Wanderer, without much suggestion of the god's omnipotence. Emanuel List's singing of Fafner's lines was the best within recent memory, distinguished in tone and superbly clear in articulation. Editha Fleischer provided a securely sung version of the Forest Bird's music.

The orchestra, despite an occasional uncertain brass passage, played with refinement and restraint under Artur Bodanzky. The stage direction of Leopold Sachse had conscientious attention to detail, but the toning down of the dragon's former fierce steam-belching and the removal of his green, electric eyes resulted in a rather tame version of the episode.

The consistent maintenance of gloom in the forest scene is less effective than the resplendent sunlight which formerly bathed the imaginative Kautsky setting and was more in key with the joyous music at the close of this episode. The audience was large and appreciative.

Mignon January 4 (Matinee)

A charming performance of Mignon delighted a sold-out house at the Metropolitan on Saturday afternoon when Josephine Antoine, a Denver girl and a graduate of the Juilliard School, made her debut as Philine. Singing with vocal brilliance, accomplished musicianship and acting with the poise of a veteran, Mss Antoine offered an interpretation of the coquette of the eighteenth century that aroused spontaneous enthusiasm from her listeners. Her voice has a fresh timbre, is even in all registers and carries well in the huge auditorium. She delivered the coloratura roulades with finesse and only in one or two passages showed any trace of the nervousness which hampers a Metropolitan debutante. Miss Antoine is very attractive on the stage and her costumes enhanced her beauty. She moves easily and does not overact.

Lucrezia Bori was the magnetic Mignon. She sang magnificently and acted with that unsurpassed grace that is not duplicated by any other artist on the operatic stage. There were no flaws in her conception of the part and her presentation was so perfect that the audience was moved to ecstacy. The art of this great prima donna as Mignon is unrivalled.

With Miss Bori and Miss Antoine in this fine cast was Helen Oelheim who appeared as Frederic. Attractive, with an individual personality that comes across the footlights, in every role Miss Oelheim has sung this season she is establishing herself as a valuable addition to the roster of new artists. Her voice is not only beautiful in texture but she uses it with consummate skill. On this occasion her sparkling aria in the first scene of Act II was not only heavily applauded but the petulant manner with which she played Frederic in the first act was so amusing that the audience laughed when she made her exit.

Richard Crooks (Wilhelm Meister) was in excellent voice, and gave an admirable interpretation. His arias were received with enthusiasm, for they were delivered with tonal brilliance and that finesse for which this fine American tenor is noted. Ezio Pinza capably filled the part of Lothario, Angelo Bada was Laerte, James Wolfe (Jarno), and Hubert Raidich (Antonio). The opera was directed with spirit by Louis Hasselmans.

La Traviata, January 4

Another performance of Verdi's La Traviata was given on Saturday night, with Eide Norena singing and acting with her accustomed finesse in the title role. Charles Kullmann was the new Alfredo, a manly, convincing figure, vocally excellent, and fittingly rewarded by the applause of his hearers. Appearing again as the elder Germont, Lawrence Tibbett continued the series of masterly portrayals which he has given this part. Thelma Votipka was thoroughly pleasing as Flora, and the supplementary roles were in the capable hands of Pearl Besuner, Giordano Paltrinieri, Alfredo Gandolfi, George Cehanovsky and Louis D'Angelo. Ettore Panizza was on the podium.

Sunday Night Concert, January 5

Four of seven participants in this concert were American-born and it might be said they well upheld the American ideals of ambition and ability. Susanne Fisher sang the Jewel Song (Gounod) with brilliancy; Frederick Jagel was heard in the Flower Song (Bizet); John Charles Thomas was enthusiastically applauded after singing songs by Curran, Sadero, Fevrier and Mallotte, to the able and memorized accompaniments played by Carroll Hollister. The Eri Tu aria (Verdi) fits him nobly. Paul Althouse's fervor matched Kirsten Flagstad's in the love-duet from Die Walküre, and of course the prima donna again demonstrated her poise and beauty of voice in the Freischütz aria, Leise, leise. Gertrud Wettergren sang Il est doux (Massenet) with dramatic amplitude, and three songs in Swedish by Oskar Lindberg with finesse. George Cehanovsky, baritone, was admired and applauded after arias from Herodiade and La Traviata. A full house, including the occupied boxes, gave Conductor Pelletier and his orchestra well-earned applause, especially following the Slavic March (Tschaikowsky).

Third National Piano Tournament Announced

The Third Annual National Piano-Playing Tournament will be held from coast to coast from January to June, 1936, under the sponsorship of the National Guild of Piano Teachers, it was announced this week by Irl Allison, founder and national director, from his headquarters at Hollywood, Cal.

Fifty major cities from Boston to San Diego will have units of this national piano-playing event in which more than 4,000 young pianists are expected to participate. In 1935, 3,305 entered, playing more than 25,000 compositions. Tournament centres in 1936 will be: Boston, New York, Philadelphia, Washington, Cleveland, Chicago, Kansas City, Wichita, Oklahoma City, Little Rock, Jackson, New Orleans, Baton Rouge, Shreveport, Sioux Falls, Seattle, Portland, Oakland, Los Angeles, Long Beach, Pasadena, Fresno, Bakersfield, Pomona, Orange County, California, Redlands, San Diego, and in Texas where the movement originated: Abilene, Brownwood, Corpus Christi, Dallas, Beaumont, Houston, San Antonio, Tyler, Waco, San Angelo, Rio Grande Valley, Austin, Galveston, Fort Worth, and Wichita Falls.

At a tournament pupils try for Honor Rolls, district, state or national, which they attain by making an eighty per cent average or above on their playing before an imported examiner a program made up of four, seven, or ten pieces respectively—four for district, seven for state, and ten for national. The only rule regarding choice of pieces that may be entered is: "Pupils who have studied more than two years are required to play one Bach selection, one sonatina or sonata movement, one romantic piece, and one by an American composer."

Teachers or pupils interested in the movement may write tournament headquarters for information.

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New York Light Opera Guild to Restore DeKoven's Fencing Master

Light Opera Famed in the 'Nineties to Be Sung by Organization With Prizewinning Debut Artists as Soloists

The New York Light Opera Guild, through John Hand, general director and conductor, has announced that, following the guild's production of Strauss' The Gypsy Baron, Reginald deKoven's light opera, The Fencing Master, libretto by Harry B. Smith, will be offered as this season's production in March.

(Photo by Delar)
JULIE TRAVERS

STUART GRACEY

In accordance with the specific aims of the New York Light Opera Guild, this production is another step in the guild's progress toward establishing an adequate season of light opera in standard English in New York City, as a dependable part of the musical culture of this community, and providing additional opportunities for debuts of young American singers under such auspices as will help to advance their careers.

This production by the guild presents the following young singers in the leading roles: Julie Travers, soprano, in the role of Francesca, the fencing master to the court; Stuart Gracey, baritone, singing Fortunio; Renee Norton, contralto, appearing as Marchesa di Goldoni; and John Dunbar,

(Photo by Herbert Mitchell)
RENEE NORTON

tenor, in the role of Count Guido. These singers are the winners of the Debut Presentation awards obtained from public auditions held by the guild last December. The Fencing Master will be given with a chorus of sixty-five voices and full orchestral accompaniment.

PURPOSES OF THE GUILD

"The New York Light Opera Guild," Mr. Hand said, "is founded upon the conviction that America possesses a veritable wealth of talented fresh voices and thoroughly qualified singers who are anxiously awaiting proper and adequate debuts, and who,, if given an opportunity may become potential powers in the singing life of this country. These young artists need experience in opera, and the routine of the stage, these opportunities are being provided through the work which the guild is carrying on and the policy in force at the Metropolitan insures the young American singer adequate presentation when they are ready.

"Further, the New York Light Opera Guild is firm in the belief that light opera given upon a highly ideal artistic scale is a thoroughly legitimate art and that the musical life of New York City will be greatly advanced when an adequate season of this art is supported by the culture of this community.

"The Fencing Master, when first produced in New York by J. M. Hill's Opera Comique Company with Marie Tempest in the title role (which portrays a girl, reared as a boy and appointed Fencing Master of the Court), was an instantaneous success and was played for the greater part of the entire season. For several years it was running concurrently with Robin Hood and played its full part in creating public favor for American light opera from the pen of an American composer. I believe that to the whole-hearted public reception given The Fencing Master and Robin Hood as an accepted American art, may well be attributed the trend of public taste that later gave to

JOHN DUNBAR

American Music the supreme beauty and charm of the operas of Victor Herbert.

"Incidently, it was the box-office evidence that The Fencing Master and Robin Hood were established successes which induced Mr. Smith to give up business and newspaper work in Chicago and devote himself entirely to the work of a playwright, becoming the dean of American librettists with a record of more than three hundred light operas and plays including the words to about six thousand songs.

"It is my opinion that the score of The Fencing Master is a mosaic of solo and concerted numbers, equally dignified, dramatic and tuneful as the musical score of Robin Hood. This is substantiated by the opinions expressed in the press reviews during the time of its production. Though The Fencing Master has not been presented for many years, I hope that there will be many followers of the theatre who will be glad to hear again this scintillating, tuneful work, and many more who have never known of its existence, may be as entranced by its charming melodies, thrilling climaxes, and its spirited action and humor, as I am."

The Active Authorizing Sponsoring and Artists Committee of the guild includes many eminent artists and influential citizens.

B. K.

Lincoln Cathedral Choir Plans Easter Visit to New York

The eastern committee of the Lincoln Cathedral Choir met on January 2 at the Waldorf-Astoria, New York, with a plan in view to bring the choir to New York during Easter week for concerts at the Waldorf-Astoria and Carnegie Hall. This would be the second tour of the season for the choral group, which is one of fifty-five mixed voices, conducted by John W. Rosborough. They take their name from Lincoln, Neb., where the choir was organized at the University of Nebraska. The eastern committee, whose chairman is Lily Pons and whose membership includes many distinguished New Yorkers, discussed an extension of the choir's itinerary to Canada, Cuba or Bermuda. On the same day the Lincoln Cathedral Foundation convened in the Nebraska city.

Edwin and Jewel Bethany Hughes to Tour South

Edwin and Jewel Bethany Hughes, pianists will leave New York January 21 for a southern tour of two-piano recitals. They play in Florida, South Carolina, North Carolina and Mississippi, returning to New York about the middle of February.

Aksarova Arrives

Valentina Aksarova, Russian soprano, arrived on the Franconia on January 6 after several years spent in European music centers appearing in opera and concert.

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Music in London

(Continued from page 5)

held its own in this *élite* company, while Bach's E major violin concerto—the only familiar piece—seemed like a too well known though worthy intruder. Paul Beard, the orchestra's concert master, played the solo part.

Recital Remarks

Outstanding among recital favorites were Gregor Piatigorsky, who made the last of three appearances last week, and Andrès Segovia whose visits are all too rare. Neither of them stand in need of praise at this late day. At his previous two recitals Piatigorsky gave the first English performances of a sonata by Shostakovitch and a toccata by Castelnuovo-Tedesco. This time he brought us no novelties but played some pieces that are rare because only a few of the elect can play them, such as Schubert's A major sonata (for *arpeggione*) which requires not only technical skill but clairvoyant understanding to make it register. Stravinsky's Italian Suite (Pergolesiana) a transcription twice removed, was in the nature of a *tour de force*. Ivor Newton accompanied.

Segovia too went out for the unfamiliar—Siciliano by C. P. E. Bach, a suite by one S. L. Weiss (1686-1750) three movements which the great J. S. Bach wrote for the lute—but the sweetest shot in his locker was a Mozart *andante* (from the C major piano sonata). Castelnuovo-Tedesco's Capriccio diabolico (a homage to Paganini) was not as devilish as one hoped, nor was Ponce's Sonatina Meridional as full of sunshine as its place of origin. Both were novelties dedicated to Segovia and his guitar.

Speaking of unfamiliar music, Yelly d'Aranyi, Hungarian violinist, deserves honorable mention for including an E minor suite by Bach and Schumann's violin fantasia in her recent program. The Bach is a gem, rare in more senses than one, the Schumann lovable music though not always violinistic. Accompanied by Ethel Hobday, Miss d'Aranyi vindicated her position as a local favorite.

Among the eminent pianists Myra Hess, Alexander Brailowsky and Jan Smeterlin have had the last say. The beloved Myra, who drew a large congregation to Queens Hall, chose Beethoven's opus 111 for the emotional peak of her concert. Fine as her conception of the great work is, her Bach was more satisfying (C minor Fantasia, etc.). Brailowsky's Chopin is not everybody's idea of the Polish dreamer; in fact, the gentle Frédéric might be frightened at himself if he heard some of the torrents of sound that can roll out of a Steinway grand in his A flat polonaise. But for lovers of bravura Brailowsky is a tonic. He shines especially in such things as Balakirev's Islamey.

Jan Smeterlin played Chopin, as he usually does, most beautifully. Departing from his customary repertoire he also essayed Beethoven's titanic opus 106 with remarkable success and further showed his prodigious technic in Brahms' Paganini Variations.

A newcomer who clamors for mention is Sheila Doniach, one of the most accomplished youngsters that have come this way in some time. She played "new ones" by Nicolai Lopatnikoff (Variations, op. 23) and Erwin Schulhoff (Sonata No. 1) and distinguished herself in a Bach Partita as well as in trios with Pauline Juler and Nikolai Graudan. Another Trio, that of the Belgian Court, made a moderately successful London debut, with Brahms, Schubert and Ravel, and another Belgian ensemble, the Société des Instruments Vent gave an interesting though not altogether edifying program. Neither Alexander Mayzes (sinfonia) nor Poulenc (piano and wind trio) have anything very remarkable to say, though they say it in the latest slang. Not to mention Eric Fogg's wind (and windy) quintet.

Purcell's King Arthur Restored

The aforementioned B.B.C. performance of Purcell's King Arthur was one of the special presentations of operas and near-operas that are not likely to be heard in an English opera house, one of those worthy informative or adult-educational efforts with which Britain's radio monopoly justifies its existence to the musically alert. The other two works thus to be rescued are Darius Milhaud's Columbus and Shostakovitch's Lady Macbeth.

King Arthur is hardly an opera, but more of a patriotic review of the Restoration period. A modern equivalent would probably turn out to be a "Cavalcade of Empire," or a To Thee I Sing, minus the satire. To turn it into a kind of oratorio with dimmed lights and connecting narrative taken from Dryden (the author of the lyrics) in lieu of plot is perhaps the last thing that old Purcell would approve as the method of treating what was after all mere ephemeral incidental music. But that narrative (executed as a speaking duet) is what sustained the interest for two long hours. The musical execution under Adrian Boult was truly excellent what with a crack chorus (small), five good soloists (among whom Noel Eadie shone especially), string orchestra and continuo (viola de gamba and harpsichord). It was all charmingly *gallant* and baroque, and well worth hearing once. Even two hours of Handel is a bit difficult to bear nowadays, and Purcell in this work is not quite Handel after all.

RADIO HIGHLIGHTS
Dialed by M. L. S.

A backward glance at the radio year of 1935 reveals not much that is startling to our layman's eyes. The general type of program improved a little, perhaps, but not enough. The serious concert hours and the Metropolitan Opera Saturday afternoons are still with us.

A hasty look through some stray notes left on our desk from the pre-Christmas rush brought to light this cryptic recording: "Vote of radio aud.—like masc. vces. anncng. ? ." After a moment of vague wonderment, we remembered that a poll of listeners had shown a preference for men announcers, as over the feminine speaking tones in that capacity. There seem to be two chief reasons—first, the public is accustomed to men announcers. Undeniable. Again, as the announcers usually must deliver advertising blurbs, the manly vocal timbre is believed to be more convincing, men being popularly supposed to be the enterprising sex. Enterprising, eh? Well, all we have to say is, Who took the first bite of the apple? Not Adam, the old stick-in-the-mud.

The final Saturday of the waning year had for its chief radio feature the broadcast from the Metropolitan Opera House (WEAF-WJZ) the first appearance of Lawrence Tibbett in the role of Rigoletto, with Lily Pons, Frederick Jagel and Helen Oelheim as his companions in the quartet. Television not being available, we had to be content with the aural features of the performance, which was thrilling enough over the air. The announcer was, of course, all praise for the eminent purveyor of the title role, but he did comment that he made rather a tall hunchback, inferring that a tuck in Tibbett would make him look the part a little more. . . .

On Sunday, in the afternoon WOR carried a joint tribute by Eddy Brown and Lee Cronican to John Powell, American composer, when the violinist and pianist gave a fine performance of Mr. Powell's Sonata Virginianesque. For the Ford Hour (WABC), Rose Bampton substituted for the scheduled soloist of the evening, Charles Kullmann. Miss Bampton, whose contralto voice is one of the Metropolitan Opera's chief treasures, delighted her listeners, in conjunction with the Ford Symphony Orchestra and Chorus, conducted by Victor Kolar. . . . John Charles Thomas was presented by General Motors on their regular weekly program through WEAF. The rich beauties of the Thomas voice came over with admirable clarity. Supporting Mr. Thomas were the General Motors Symphony Orchestra, with Erno Rapee in command.

The hysterics of New Year's Eve, (which radio faithfully carried over our land, were preceded by an early evening program on WEAF—a Hymn Sing, one of the numbers being a solo by Mr. Hunt, Josephine Forsyth's New Year Carol, a highly effective piece of seasonal music.

John Charles Thomas continues his Wednesday evening appearances over WJZ, scheduling them an hour later, beginning January 1. These are always musically enjoyable interludes. Among Mr. Thomas's assiduous listeners to these broadcasts is an elderly lady, the widow of a distinguished statesman. She is confined to her house during the cold weather, and wishes Mr. Thomas to know that she has established a definite Wednesday night habit of listening to him, and that she likes the touch of informality which he imparts to his program when he concludes by saying, "Good-night, Mother."

Ruggiero Ricci appeared (a re-engagement) on Thursday night on the Kraft Hour of WEAF. This sterling young artist exhibited his accustomed mastery of the violin, his rich tone and mature musicianship.

On the first Sunday of the New Year, the Magic Key of RCA (WJZ's regular world-encompassing weekly) took a survey of 1935 and a glance into the future, which they find looks bright. As one of 1935's most outstanding figures, Kirsten Flagstad was presented, with appropriate fanfare. Frank Black conducted the NBC Symphony Orchestra, Guy Lombardo and his orchestra represented the less exalted musical sphere, and several of those prominent in 1935 aviation and sports contributed a few well-chosen words of not very thrilling generalities.

Jose Iturbi was the central figure of the year's first Ford Hour, over WABC, supported by the Ford Symphony Orchestra and Chorus, under Victor Kolar. As his major offering, Mr. Iturbi played the César Franck Symphonic Variations, giving the work a memorable exposition. He later returned to enthrall his listeners further in shorter numbers by Debussy and others.

General Motors, in the WEAF hour set aside for this eminent sponsor's concerts, brought Erica Morini, with Erno Rapee and the General Motors Symphony Orchestra. Advance publicity heralded this as Miss Morini's first radio appearance, but, aha, here is where we make a correction—an act we dote upon. This is *not* the noted woman violinist's initial radio performance. She has broadcast before at least once, last season as soloist with the Vienna Philharmonic Orchestra, when she played the Tschaikowsky concerto in a concert broadcast to America. However, waiving the modest triumph which we feel in setting the radio public right on this matter, we return to Sunday night's program, when Miss Morini's chief contribution was two movements from the Wieniawski concerto in D minor. Her performance was worthy of superlatives, which no doubt our readers can supply for themselves. The shorter pieces which she played in the second half-hour of the program included Kreisler's Caprice Viennois. Miss Morini is one of the brilliant artists of our day, and, whether or not this is her first radio appearance, we sincerely hope it is the forerunner of many more. The orchestra opened the hour with the *march-scherzo* from Tschaikowsky's Pathetique Symphony, and in this and other purely orchestral passages, as well as in the concerto with Miss Morini, achieved the fine quality of execution which radio enthusiasts have come to expect from this organization.

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Fidelio and Norma Announced by Metropolitan

A restoration of Beethoven's Fidelio, not heard at the Metropolitan since 1929-30, has been added to the list of new stagings for the season, according to an announcement by Edward Johnson, general manager of the opera company. The role of Leonore will be sung by Kirsten Flagstad, and the work is to be produced during the latter half of February.

In order to make possible the above plan, Mme. Flagstad will not appear as Norma this season, as was previously announced. The title role of the Bellini work is to be sung by Dusolina Giannini, American dramatic soprano, who joins the company this month. The Norma production is announced for the first half of February. Complete casts for both operas are to be announced later.

Mme. Flagstad has sung Leonore a number of times in Europe, but never in German. However, she studied this version during the last summer, also preparing the role of Norma, her first part in Italian. It is stated that the soprano's other concert and opera engagements for the season are so heavy as to make the assumption of Norma a difficult burden.

The fifth week of opera will include a restoration of Puccini's La Rondine, on January 17, with a cast including Lucrezia Bori, Editha Fleischer, Nino Martini and Marek Windheim, Panizza conducting. Other events of this week are Gertrud Wettergren's initial performance of Carmen in this country on January 16, and Susanne Fisher's assumption of the role of Marguerite in Faust on January 18.

$2,000 *Offered as Prize for New York City Song*

Announcement of rules to govern the $2,000 prize contest for an official song for New York City was made on January 6 by an executive committee appointed by Mayor Fiorello La Guardia. The committee has appointed James G. Wallace, judge of the Court of General Sessions, who is himself an amateur musician, as chairman. The rules specify that "the song must be truly representative and typical of New York and its citizens, and that mention must be made of all five boroughs in the same stanza, if one borough is mentioned." Music and lyrics must be submitted together, but two persons may join in contributing lyrics and music, the prize to be divided equally if their composition wins. Each song will be played and sung before a committee of the jury, which must agree unanimously on the best six entries. These will then be played and sung at a music festival to be held under the city's auspices in September, possibly at the Stadium now under construction on Randall's Island. After this presentation an adjournment of three months will be taken, during which the songs are to be available for any one to use privately. Finally, the executive committee will select the winning work, the writer or writers retaining the copyright.

Entries should be mailed to the Municipal Art Committee, 30 Rockefeller Plaza, New York, without the names or addresses of the senders. Under separate cover, in a sealed envelope, the writer should send his name and address to the City Chamberlain, Municipal Building, New York, with the words and music of the first line of the song. All entries must be in by June 30, complete with piano score, the music in each case to be original. Entries must not contain even as contra-melody any other published tune or melody. The contest is open to all American citizens, but members of the executive committee and the jury are barred.

Birmingham Civic Orchestra Considering Native Scores

Dorsey Whittington, conductor of the Birmingham (Ala.) Civic Symphony Orchestra, has announced that he will consider performances of American scores for his orchestral concert series of 1936-37. Mr. Whittington wishes to receive for consideration either letters from composers outlining the type of music, the length of playing time and information as to whether the compositions are scored for full or small orchestra, or the scores themselves. Application must be made during the coming spring or early summer. All composers submitting scores must be native born or naturalized American citizens.

Astor Dinner Nets $20,000

Mrs. Vincent Astor's services to music were given recognition by many outstanding artists and prominent people associated with music on January 5 at the Waldorf-Astoria Hotel, New York. There were 1,200 guests, representing the world of music, the stage and society. A fund of $20,000 was raised to go to the Musicians Emergency Fund. Among those taking part in the "Amateur Hour to End All Amateur Hours" and other amusing features of the evening were Lucrezia Bori, Jascha Heifetz, Lawrence Tibbett, Richard Crooks, Albert Spalding, Theodore Steinway, Ernest Schelling, Georges Barrere, Marek Windheim, Colette d'Arville, Efrem Zimbalist, Harold Bauer, Lauritz Melchior and Charles Hanson Towne. Walter Damrosch was present, and Harry Harkness Flagler presided.

Leonard Liebling In Allentown

Leonard Liebling has been re-engaged for a second musical talk, to be given January 13 before the Woman's Club of Allentown, Pa. The subject will be Symphony and Opera—Musical Opposites.

Webster to Give New York Recital

Beveridge Webster will give a recital in Carnegie Hall, New York, on January 21.

Stoessel Work to Be Premiered

Albert Stoessel's Concerto Grosso will receive a first performance under his own direction with the Juilliard School Orchestra on January 17, at the concert hall of the Juilliard School, New York.

San Carlo Opera Company Resumes Tour

The San Carlo Opera Company continued its transcontinental tour, after a few weeks' rest over the holidays. On January 5 the company opened a series at St. Louis, where, at the Municipal Auditorium Opera House, five performances were given. Next week, in Memphis, and the week that follows, in New Orleans, Fortune Gallo's company plays in the large Civic Auditoriums.

A tour of Texas and Arizona then brings the company to Los Angeles on February 7, where a two-and-a-half weeks' engagement will be fulfilled at the Philharmonic Auditorium. In San Francisco another fortnight-and-a-half will be given at the War Memorial Opera House. Portland, Seattle, Spokane, Vancouver, Winnipeg and St. Paul will be visited during the months of March and April, and then follows a spring return engagement at the Auditorium in Chicago. The thirty-five weeks' tour closes in the East on May 17.

Federal Music Project Extended

The Federal music project has been extended to give employment to 4,000 more idle musicians, bring the total number on the Government payroll up to 17,000 all over the country. The announcement was made by Dr. Nikolai Sokoloff, director of this branch of the WPA, who added that the nationwide project now embraces 215 units, including symphony and concert orchestras, bands, chamber music ensembles, choruses, quartets, dance orchestras, teachers on music teaching projects, light opera companies, copyists, librarians, piano tuners, soloists and composers. According to Dr. Sokoloff, the policy now in force is to concentrate on musical excellence. He emphasized the fact that the Federal music project is operated along non-competitive lines.

Lee Pattison, pianist, is the new administrator of the program in New York City, succeeding Chalmers Clifton, who resigned on December 20. Dr. Sokoloff expressed his appreciation of the services of Mr. Clifton, which had been on a dollar-a-year basis. Mr. Pattison comes to his new post from the regional directorship of the Federal music project for New York State and New England.

Philadelphia Chamber Simfonietta to Play Bach Program

The Philadelphia Chamber String Simfonietta (Fabrien Sevitzky, founder and conductor), announces that at its mid-winter concert in the ballroom of the Bellevue-Stratford, Philadelphia, on January 15, two concertos of Bach will be presented. Leonora Cortez, pianist, is to play the D minor concerto and Sam Rosen and Leon Frengut, both members of the Simfonietta, will play the two solo viola parts in Bach's Brandenburg concerto No. 6. The rest of the program contains numbers by Arensky, Alexander Krein and Gordon Jacob.

STUDIO NOTES

JOSEPH SCHUSTER

Joseph Schuster, cellist, has opened a New York studio for teaching. Mr. Schuster's concert engagements for this season have included an appearance as soloist with the National Orchestral Association (Leon Barzin, conductor) in Carnegie Hall, New York, and a broadcast on the Master Musicians series of WOR. On January 19 he will be heard in a recital for the Music Guild at Town Hall, New York, in the series for which Leonard Liebling is commentator.

MAY STONE

Singers from the New York studio of May Stone have been extensively heard in recent months. Charlotte Bruno returned to New York with the San Carlo Opera for a short Christmas vacation. While on tour Miss Bruno sang the roles of Siebel, Lola, Mercedes, the Shepherd Boy, the Priestess in Aida, Serena in the Jewels of the Madonna and Nancy in Martha. She resumed her tour with the company on January 5. Ethel Pastor is engaged for the season at the Troika Club in Washington, D. C. Erna Merians, dramatic soprano, was guest artist at the orchestral concert at Hamilton House, New York, this fall. Also in the autumn she gave a recital with string quartet over WNYC. She sings fortnightly over that station. October 26, Miss Merians sang at the Continental Club, New York; November 10, she was soloist at the Museum of the City of New York, and, December 9, at the Catholic Club, New York.

The May Stone Opera Class was engaged by the Prospect Workers Club for a performance of Pagliacci on December 14, sung in costume with action and scenery. In the cast were: Nedda (Christine D'Auria); Canio (a guest artist); Tonio (Daniel Morales); Silvio (Bernard Sander) and Peppe (Victor Moody). Wilhelm Bachenheimer was at the piano. The object of these performances is to give experience in the singing and acting of an entire opera to young artists of promise. The next opera to go into rehearsal at Miss Stone's studio is Madam Butterfly.

AMY ELLERMAN

Martha Wegner was soloist with the Long Island Choral Club (Maurice Garribrant, conductor) on December 13; 19, Mrs. Wegner was heard in concert at the Roslyn (N. Y.) High School, and in April is to be soloist with the Plandome Singers Club of Great Neck, N. Y. (under the leadership of Olive Dutton). Mrs. Wegner is a pupil of Amy Ellerman of New York and is director and soloist of the Roslyn Heights Methodist Episcopal Church.

EUGENIE ABBOTT

Gregory Abbott, whose mother Eugenie B. Abbott, has been his only vocal instructor, was recently heard in solos in a Jackson Heights, L. I., church. He also broadcasts on Sundays over WOR. Cyril Simmons, soprano, another Abbott pupil, appeared at Ridgefield Park, N. J., and in solos with the Trio Club.

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MEETING OF OFFICIALS AND DELEGATES OF COMMUNITY CONCERTS CORPORATION

at the New York home of Ward French. Front row: David Ferguson, Ward French, Mrs. A. G. Cooper, Mrs. Ward French, Marcha Kroupa, Flora Walker, Helen Earle, Sophie Pimsleur, Theresa Mante, Johnnie Evans. Second row: Rudolph Vavpetich, Arthur Wisner, Ruth O'Neill, Calvin Franklin, F. C. Schang, Jack Salter, Amelia Sperry, George Brown, H. K. Hooks, Jr., Horace Parmelee, Robert Ferguson, Elliott Stewart, Henry DeVerner, Lawrence Evans, F. C. Coppicus. Seated on back of couch: Jane Goude, Dorothea Fitch and J. E. Stover. (Cosmo-Sileo photo.)

GENIA LUBOSHUTZ,

pianist, has made a tour which included appearances in Elgin, Ill.; Ashland, Wis.; St. Paul, Minn.; Chicago; Texarkana, Tex.; Ashland, Ky.; and Washington, D. C., at the French Embassy.

RUTH POSSELT

appeared with the Chicago Symphony Orchestra under Dr. Frederick Stock on November 28 and 29, playing the Tschaikowsky violin concerto.

BERNARD GABRIEL,

pianist, has arranged a series of six lecture-recitals on Forms of Music (similar to his last year's course in New York and Brooklyn) at the Y. W. H. A., New York, starting January 15 and continuing weekly. On December 16, Mr. Gabriel played for the Catholic Big Sisters at the Hotel St. Regis, New York. He will give a recital at The Barbizon, New York, on February 11. His lectures at his New York studio continue with different guest artists each week.

JAMES LEVEY,

first violinist of the Hart House String Quartet, was in New York for the Christmas holidays. He has now returned to Canada to resume an extensive season of concert work as leader of the quartet.

LILY PONS and LAURITZ MELCHIOR

rehearse an Apache dance as part of the program for the dinner and entertainment which was given in honor of Mrs. Vincent Astor at the Hotel Waldorf-Astoria, New York, on January 5.

FREDERICK BULDRINI,

young American violinist, played the violin part in Beethoven's septet, op. 20, as well as in the trio, op. 70, (the latter on a day's notice) in Beethoven's Cycle at the Juilliard Graduate School chamber concerts, New York, on December 17.

D'ALTON McLAUGHLIN

presented his choir at Yorkminster Church, Toronto, Canada, in its annual Candle-light Service. He was heard in an organ recital at St. Thomas P. E. Church, New York, December 29.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

Photo by Rembrandt, Phila.

Dr. Leopold Stokowski, conductor, Philadelphia Orchestra, has engaged Benjamin Sharlip, violin, Leonard Mogill, viola, and Victor Gottlieb, violoncello. Total number of Curtis graduates in the Philadelphia Orchestra—twenty-six.

Mr. Eugene Ormandy, conductor, Minneapolis Symphony, has engaged Frank Miller (five years with Philadelphia Orchestra) as first 'cellist, William Santucci (formerly with National Symphony) as first bassoonist, and Ralph Schaeffer, violinist. Seven Curtis graduates are now members of this orchestra.

Photo © Bachrach

Dr. Artur Rodzinski, conductor, Cleveland Orchestra, has engaged Warren Burkhart, trombone, making eight Curtis graduates now members of this orchestra.

Photo by Albert Petersen

Dr. Hans Kindler, conductor, National Symphony, of Washington, D. C., has engaged Harold Bennett; first flute, Harold Gomberg, first oboe, Samuel Krauss, first trumpet, Walter Riediger, first viola, Nathan Snader, violin, and Adelchi Angelucci, bassoon. Fourteen Curtis graduates are now members of this orchestra.

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